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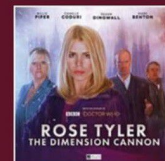
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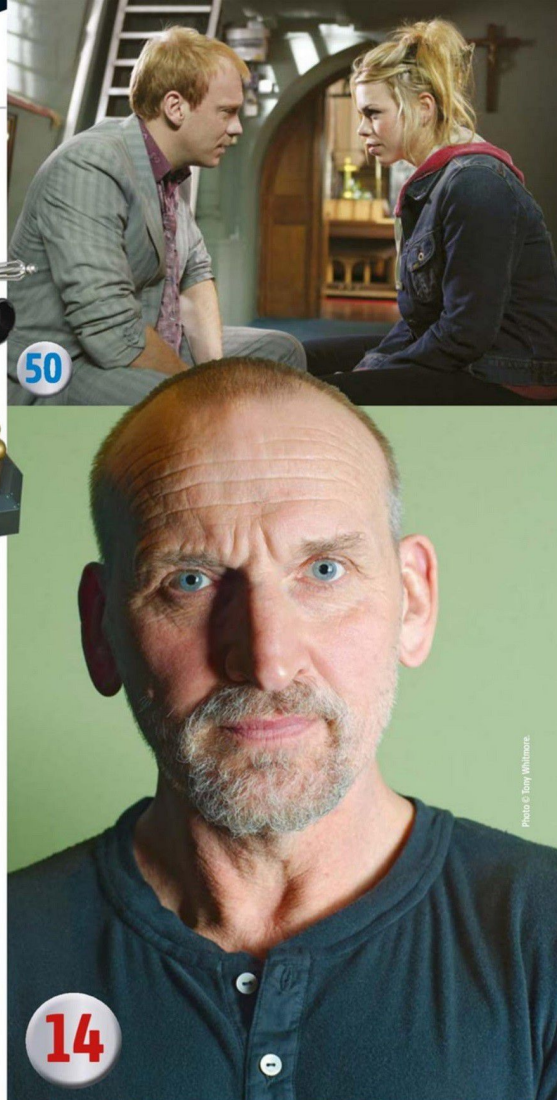
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EDITOR **MARCUS HEARN**  
DEPUTY EDITOR **PETER WARE**  
ART EDITOR/DESIGNER **PERI GODBOLD**  
DESIGNER **MIKE JONES**  
EDITORIAL ASSISTANT **EMILY COOK**

**PANINI UK LTD**  
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**BBC STUDIOS, UK PUBLISHING**  
Chair, Editorial Review Boards **NICHOLAS BRET**  
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Compliance Manager **CAMERON MCNEAN**  
UK Publishing Co-ordinator **EVA ABRAMIK**  
UK.Publishing@bbc.com  
www.bbcstudios.com

Email: [dwm@panini.co.uk](mailto:dwm@panini.co.uk)  
Website: [www.doctorwhomagazine.com](http://www.doctorwhomagazine.com)  
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TELEPHONE: 0207 389 0859  
EMAIL: [jack.daly@madisonbell.com](mailto:jack.daly@madisonbell.com)  
SUBSCRIPTIONS TELEPHONE: 01371 853619  
SUBSCRIPTIONS EMAIL: [drwhomagazine@escosubs.co.uk](mailto:drwhomagazine@escosubs.co.uk)

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**M**y adventures in lockdown home entertainment continue.

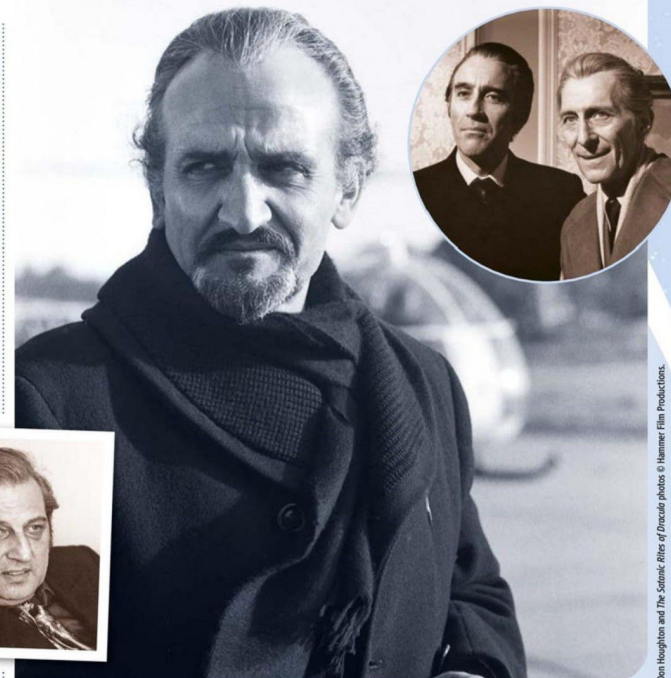
As anyone who knows me will tell you, I can't resist a Hammer horror. I was therefore delighted when Warner Bros announced a premium, slipcased Blu-ray of the 1973 film *The Satanic Rites of Dracula*. I added the new disc to my collection and in March I finally settled down to watch it.

The film doesn't hail from what many regard as Hammer's golden age, but I've always thought it's underrated. One particularly noteworthy scene has Lorrimer Van Helsing (Peter Cushing) confront the reclusive DD Denham (Christopher Lee) in a modern London office. Hiding in the shadows cast by an upturned desk lamp, Denham describes himself as "the master" of the sinister organisation that Van Helsing is investigating. Moments later, Van Helsing (literally) casts light on his quarry, exposing Denham as Count Dracula.

Why is this scene so intriguing? The screenplay for *The Satanic Rites of Dracula* was written by Don Houghton (right). A few years previously, Houghton scripted two of the Third Doctor's earliest adventures, *Inferno* (1970) and *The Mind of Evil* (1971); the latter gave Roger Delgado's Master some of his finest screen moments.

Dracula's description of himself as "the master" was first highlighted by Doctor Who Magazine contributor Jonathan Rigby in his book *English Gothic*, so I was ready for it. However, the next disc I watched brought a complete surprise.

In common with the other Doctor Who stories in the new Season 8 Blu-ray box set, *The Mind of Evil* has received a thorough wash and brush-up. I was almost as keen to watch the restoration as I was the story itself, but the first line of dialogue in Episode One wrenched me out of both. As the Doctor (Jon Pertwee) and Jo Grant (Katy Manning) pull up to the gates of Stangmoor Prison, Jo makes the



observation that the former fortress "looks like Dracula's castle".

This amusing game of Doctor Who/Hammer horror symmetry only came about because new restorations of *The Satanic Rites of Dracula* and *The Mind of Evil* prompted me to revisit these old favourites. Elsewhere in this issue you can read about how Big Finish are revisiting another old favourite, having persuaded Christopher Eccleston to reprise one of his most famous roles. How will the Ninth Doctor's audio adventures complement his slender canon of television stories? Big Finish, and Eccleston himself, offer us some clues in the following pages.

My journey through the Season 8 box set will continue with *The Claus of Axos*, a story first released on DVD while Eccleston was playing the Doctor in 2005. Will the seemingly familiar once again surprise me with something new? I have a feeling it might.

There'll be not one but two new publications from us on 29 April – the next issue of DWM and a Special Edition that lifts the lid on the craft of writing Doctor Who scripts. There are more details on page 7.

We'll see you again at the end of the month. Until then, stay safe.

Marcus

## THIS ISSUE'S CONTRIBUTORS INCLUDE

### Rossa McPhillips MBE

Rossa cites his love of the UNIT stories as the reason he spent ten years in British Military Intelligence. He was able to put his training to good use for the article that begins on page 34, where he tracks down soldiers involved in the filming of *The Invasion* and *The Mind of Evil*.



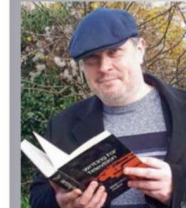
### Jaspreet Singh

A YouTube content creator and sound designer with a fondness for the Jon Pertwee era, Jaspreet was the mind behind the 2018 BBC Radio documentary *The Sound of the WHOniverse*. He makes his Doctor Who Magazine debut with a review of the *Dalek Combat Training Manual* on page 68.



### Jonathan Morris

Jonny, who writes about the Ninth Doctor on page 20, was waiting to board a plane when he heard who'd been cast in the role. A friend appeared, brandishing the day's newspapers: "Christopher Eccleston's going to be the next Doctor! Apart from in this one, which says it's Bill Nighy!"





# Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

## Sci-Fi Winner

**D**octor Who came top in the Best Sci-Fi/Fantasy category of this year's *RadioTimes.com* Awards.

Voting was open to the public and the results were announced during a virtual ceremony on Sunday 7 March.

Series stars Jodie Whittaker and Mandip Gill accepted the award in a pre-recorded

video message. "We just want to say thank you so much to all our fans and to everybody who voted," said Jodie. "And everyone at *Radio Times*," added Mandip. "We're absolutely delighted, this is brilliant," Jodie continued. "Thank you!" Meanwhile, production on Series 13 of *Doctor Who*, which will star Jodie, Mandip and John Bishop, has been continuing apace. The season is expected to begin later this year.



« Jodie Whittaker and Mandip Gill.

## Phantom Philip

**A** new story reuniting the TARDIS team of 1977 is set to be released as a full-cast audio drama this August.

The *God of Phantoms* is the latest in Big Finish's Philip Hinchcliffe Presents range of *Doctor Who* adventures, starring Tom Baker as the Doctor and Louise Jameson as Leela. The story is written by Hinchcliffe, who served as *Doctor Who*'s producer from 1975 to 1977. It's been adapted for audio by Marc Platt, who scripted *Doctor Who* and *Ghost Light* (1989).

"Marc Platt and Phillip Hinchcliffe are two of the most inventive minds who've ever worked on *Doctor Who*," says script editor John Dorney, "so it's always a thrill to see what they come up with when they put their heads together. This story's no exception. It's an epic tale plunging into new

and unexplored areas of the Whoniverse and offering further fascinating layers to its lead."

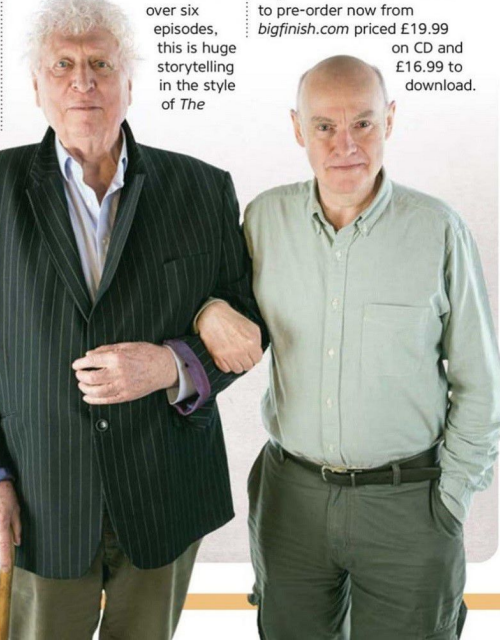
The story is set on a colony world in the distant future – but the Doctor and Leela are not the only visitors. The people of this planet are seeing the ghosts of their lost friends and relatives.

And the ghosts are stealing people. Trapped in the middle of an escalating conflict, the Doctor and Leela investigate

the source of the spirits and find a diabolical machine, a terrible secret... and a foe long since forgotten.

» Philip Hinchcliffe and Louise Jameson.

» Tom Baker and Marc Platt.

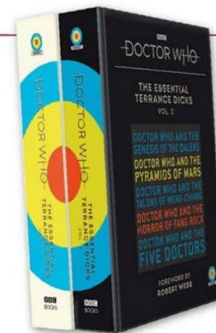


"This is proper Philip Hinchcliffe *Doctor Who*!" says producer David Richardson. "There's a fascinating cast of guest characters, brilliant world building and a terrifying villain for the Doctor and Leela to

battle. Told over six episodes, this is huge storytelling in the style of *The Seeds of Doom* [1976] or *The Talons of Weng-Chiang* [1977] – a chance to immerse yourself in a rich and vivid fantasy world for 150 minutes."

The *God of Phantoms* is scheduled for release in August 2021 and is available to pre-order now from *bigfinish.com* priced £19.99

on CD and £16.99 to download.



**A** two-volume collection of Terrance Dicks' novelisations will be published by BBC Books this August to mark the second anniversary of the author's death.

## Essential Terrance

The *Essential Terrance Dicks* will comprise ten of Terrance's *Doctor Who* Target novelisations, as chosen by fans.

With a foreword by Frank Cottrell-Boyce, Volume One contains the following complete and unabridged stories: *Doctor Who and the Dalek Invasion of Earth*, *Doctor Who and the Abominable Snowmen*, *Doctor Who and the Wheel in Space* [sic], *Doctor Who and the Auton Invasion* and *Doctor Who and the Day of the Daleks*.

Volume Two comes with a foreword from Robert Webb and includes *Doctor Who and the Genesis of the Daleks*, *Doctor Who and the Pyramids of Mars*, *Doctor Who and the Talons of Weng-Chiang*, *Doctor Who and the Horror of Fang Rock* and *Doctor Who and the Five Doctors* [sic].

Both volumes will be published in hardback on 26 August, priced £25 each.

» Author Terrance Dicks.



## Audio Covers

**B**BC Audio has released the covers for a selection of its upcoming *Doctor Who* releases. The audiobooks comprise Target novelisations as well as 'Audio Originals' – brand-new stories with celebrity narrators.

**Thursday 25 May 2021**

• *The Ruby's Curse* – written

and read by Alex Kingston.

**Thursday 5 August 2021**

• *The Wheel in Space* – Target

book written by

Terrance Dicks,

read by David

Troughton.

• *Beyond the Doctor: Bessie Come Home* – an

Audio Original

featuring the

Doctor's car, Bessie. Written by Paul Magrs, read by Stephanie Cole.

**Thursday 2 September 2021**

• *Battlefield* – Target book

written by Marc Platt, read

by Adjoa Andoh.

**Thursday 7 October 2021**

• *The Ashes of Eternity* – BBC

Audio's first Audio Original to

feature the Ninth Doctor and

Rose. Written by Neil Bushnell,

read by Adjoa Andoh.

*The Ruby's Curse* is priced

£26.50 on CD and £16

to download. Audio releases

of Target

novelisations are priced £20

on CD and £9

as a digital download. The

Audio Originals are priced

£10.99 on CD and £9 as

a digital download.



## Capaldi Steelbook

**S**eries 8 of *Doctor Who*, starring Peter Capaldi as the Twelfth Doctor and Jenna Coleman as Clara Oswald, is the latest to be released as a Blu-ray Steelbook.

The Steelbook, which features new and exclusive artwork by Sophie Cowdry, comprises the following 12 episodes from 2014: *Deep Breath*, *Into the Dalek*, *Robot of Sherwood*, *Listen*, *Time Heist*, *The Caretaker*,

*Kill the Moon*, *Mummy on the Orient Express*, *Flatline*, *In the Forest of the Night*, *Dark Water* and *Death in Heaven*.



Bonus features (all previously released) include four audio commentaries, *The Ultimate Time Lord*, *The Ultimate Companion*, *Inside the New TARDIS*, *Foxes' Don't Stop Me Now* music video, four *Doctor Who* exclusives, 12 behind-the-scenes featurettes, *Deep Breath* Q&A, *Doctor Who: Earth Conquest*, highlights of the 2014 *Doctor Who* World Tour, and four trailers.

The *Complete Eighth Series Steelbook* can be pre-ordered now at Amazon, HMV and Zavvi. It will be available from Monday 19 April, RRP £27.99.



### » Doctor Funko!

Five different Doctors are featured in the mobile game Funko Pop! Blitz.

The game includes digital Funko Pop! versions of the Thirteenth, Twelfth, Eleventh, Tenth and Ninth Doctors. Each character comes with their own unique 'super' move, including the sonic screwdriver, nanogene healing (from *The Doctor Dances*, 2005) and the Eleventh Doctor's mop (from *The Big Bang*, 2010).

TARDISes will also feature on every Funko Pop! Blitz game board. Players must collect each TARDIS as part of their mission to help the Doctor get back to exploring the universe.

Funko Pop! Blitz is available now on the App Store for iPhone and iPad, and on Google Play for Android devices. For more information about the game, visit [funkopoblitz.com](http://funkopoblitz.com)

### » Writing Doctor Who

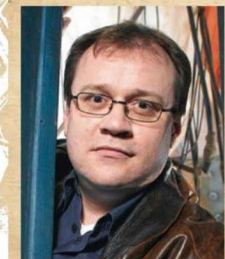
The next *DWM* Special Edition will be published later this month.

*Writing Doctor Who* is an in-depth look at the people who created *Doctor Who*'s most memorable stories from 1963 to the present day, featuring previously unseen documents and brand-new insights into incredible adventures.

Many of the major writers who scripted *Doctor Who* are covered, including David Whitaker, Terry Nation, Terrance Dicks, Robert Holmes, Douglas Adams, Christopher H Bidmead, Eric Saward, Andrew Cartmel, Russell T Davies, Steven Moffat and Chris Chibnall.

The magazine will be published on 29 April (the same day as *DWM* 564), priced just £6.99. It will be available online from [store.panini.uk](http://store.panini.uk) and in WH Smith stores. It will also be available as a digital edition from [pocketmags.com](http://pocketmags.com)

To guarantee your copy, subscriptions to *DWM* plus its Specials are available – see page 69 for details.



» Russell T Davies.



# Galaxy Forum

Your views on the world of *Doctor Who*...

Email: [dwm@panini.co.uk](mailto:dwm@panini.co.uk) or tweet us at: @DWMtweets

Send your letters to:

Galaxy Forum, Doctor Who Magazine, Brockbourne House,  
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

The last issue of *DWM* included interviews with some of *Doctor Who*'s most renowned illustrators. This prompted many of you to write in and celebrate your favourite artists...

## MODERN ART

**JEFF JOLLY WARRINGTON**  
Issue 561 filled me with great memories of the Target books. And then *DWM* adds to this with issue 562's features about two of the artists who created the covers. Chris Achilleos' paintings always stood out and made me want to see what that book was about – the artwork was often a deciding factor when choosing which book to buy next. Colin Howard is also one of my favourite *Doctor Who* artists. Thanks so much for the features!

**SIMON SIMMONS** EMAIL  
Growing up with the Target books in the late 1970s, my first real exposure to *Doctor Who* artists was by the book covers. At the time Jeff Cummins was the artist that



Three faux Target covers from Andrew-Mark Thompson.

really blew me away. Even now the cover for *Doctor Who* and the *Mutants* seems almost photo-realistic. As my 'fan gene' developed (and *DWM* started crediting the artists), Andrew Skilleter became a favourite. I learned to recognise his work by how he painted Tom Baker's hair! I had his first calendar on my wall and when I began making my own VHS

covers for unreleased stories, his was my 'go to' work.

**AVERY BUFFINGTON** EMAIL  
I absolutely adore the art of



The Twelfth Doctor by Rachael Stott.

Rachael Stott and Alice X Zhang. They both have extremely unique and instantly recognisable styles. Alice has such a beautiful painterly style, packed with gorgeous colour, texture and emotion. Rachael's crisp line



Lee Binding's cover art for the Season 23 Blu-ray box set.

art, on the other hand, has a punchy bold style. I love the cheeky punk-rock attitude Rachael always packs into her drawings of the Twelfth Doctor.

**DAVID BURGESS** EMAIL  
My favourite artists are Lee Binding (for his superb work on *The Collection* Blu-ray sets) and Tom Webster and Simon Holub (for their amazing Big Finish work). They've totally redeveloped how dramatic and refined artwork featured on *Doctor Who* products can be. Genuinely blockbuster-worthy material.

**JAMIE COURTIER** EMAIL  
Ryan Aplin has to be one of the best *Doctor Who* artists at the moment. His work for Big Finish has been absolutely superb, capturing the essence of a 57-year-old show whilst feeling fresh and brand new. And on top of this, he's a lovely guy!

**MAX CURTIS** EMAIL  
Last year, at a London BFI screening, I met Imogen, best



Ryan Aplin artwork for Big Finish's *Masterful*.

amazement Tom Baker slowly walked by. My *Programme Guide* was to hand but I couldn't speak and was frozen to the spot in awe.

Eventually I did get a signed photograph and personalised message from Tom Baker, framed as a gift from one of my pupils when I took early retirement from teaching in 2018. We treasure these autographs and messages.

Mark's letter wins him a CD copy of *Dalek Universe: The Dalek Protocol*, a new full-cast audio adventure starring

Tom Baker as the Doctor. It's available from [bigfinish.com](http://bigfinish.com), priced £14.99 on CD or £12.99 digitally.



## STAR LETTER

**MARK WALKER** EMAIL  
I am enjoying your *Collectivity* articles, which bring back happy memories. I especially enjoyed the one about autographs in issue 562.

My first experience of face-to-face fandom came in 1993 at Blue Box, a *Doctor Who* convention in Bournemouth. My partner David and I took along our copy of Jean-Marc Lofficier's book *Doctor Who: The Programme Guide* to use for collecting autographs. We acquired Cyber Leader David Banks, producer Peter Bryant, director Christopher Barry, Dalek designer Ray Cusick, actor John Woodnutt (styling himself as 'Brotan Leader of the Zygons'), Debbie Watling,



Tom Baker signs books for young fans in the 1970s.

Volume 1 of *Doctor Who: The Programme Guide* by Jean-Marc Lofficier.

Colin Baker and – best of all – Lis Sladen.

Twenty years later, I attended the 50th Anniversary Celebration at ExCeL in London. At the quieter end of the building, I was eating a sandwich with David and our nephew Matt when to my utter



Antonio Rastelli artwork inspired by the 1975 story *Revenge of the Cybermen*.

known as 'Ginoodle' – my all-time favourite *Doctor Who* artist. What sticks out to me isn't her storybook style or fearlessly bright colours, but the fact that her Doctors are almost always smiling. Her art is like a Hopper virus on Twitter. The official *Doctor Who* social media team even commissioned Ginoodle to paint portraits of every Doctor for the 57th anniversary. But I'll always remember how, when COVID-19 first struck, she posted colouring pages for bored fans in lockdown, making the universe feel a little bigger than the walls of our flats.



A new Dalek Strategist by Jack Hainsworth.

**ANTONIO RASTELLI** EMAIL

Looking at which artists have had a direct effect on my own development and creativity, I'd have to shout out three individuals. The first two are Clayton Hickman and Lee Binding for their amazing continued work. They made the DVD range cover art an absolute joy and always managed to capture the essence of what the story was about. So much so that I now try my hand at making mock-up covers for various *Doctor Who* stories and media. The third person is Sophie Iles, whom I only discovered over the past

year. Her work brings out the fun and quirky side of *Who* and always leaves me feeling happy, even on the glummiest of days.

**ALEX STORER**

**DERBYSHIRE**  
Having spent my childhood drawing *Doctor Who* (I even saw my work



Scenes from *Resurrection of the Daleks* (1984) by Alex Storer.

appear on the pages of *DWM* in 1988!), it was a pleasure to be asked by John Collier last year to illustrate his amazing *Blackpool Remembered* ebook. This rekindled my love for illustrating *Who* after many years away. For the cover and interior pieces, I wanted to capture the atmosphere and colours of the original Blackpool Exhibition – which of course led to the creation of additional pieces for my own enjoyment.

**ERNEST VILLARREAL** TEXAS

Just as one can spend hours watching, reading or listening to *Doctor Who*, you could spend hours viewing and appreciating its artwork. A new hobby I've developed over the past year or so in lockdown has been sitting down and really looking at *Doctor Who* art – be it Target covers, comic illustrations, or the covers of *The Collection* Blu-rays. Some of my own personal favourite artists include Paul Hanley, whose work is so detailed and so distinctive, Chris Achilleos →

## The Daft Dimension BY LEW STRINGER



## WHO TUBE

This issue's selection of *Who*-related videos...



Listen to extracts from audio versions of four of the recent Target novelisations: *The TV Movie*, *Dalek*, *The Crimson Horror* and *The Witchfinders*. Go to: [tinyurl.com/TargetAudiobooks](http://tinyurl.com/TargetAudiobooks)



A fan-coloured clip of the closing credits from the very first episode of *Doctor Who*, *An Unearthly Child*, which was broadcast on 23 November 1963. Go to: [tinyurl.com/UnearthlyTitles](http://tinyurl.com/UnearthlyTitles)



Highlights from the recent *Fantom Films Zoom Q&A* with *Doctor Who* Restoration Team members Paul Vanezis and Peter Crocker. Go to: [tinyurl.com/RestorationTeamZoom](http://tinyurl.com/RestorationTeamZoom)



Jon Pertwee and his family – wife Ingeborg and their two children Sean and Dariel – star in a 1973 advert for Bisto gravy. Go to: [tinyurl.com/PertweeGravy](http://tinyurl.com/PertweeGravy)



Jason Arnopp presents a countdown of his ten favourite *Doctor Who* VHS covers. Go to: [tinyurl.com/VHSTop10](http://tinyurl.com/VHSTop10)



## ON TWITTER...

@OscarGrouchos My primary artistic inspirations are the Gunvor himself – Alister Pearson – who taught me everything about the wonders of *Doctor Who* art. The king of contemporary *Who* art is the peerless Lee Binding who brings a new eye to timeless classics!

@PHiscockWriter Adrian Salmon's work is slightly abstract but always full of energy. He uses blocks of darkness better than anyone, and colour palettes that are unexpected but brilliant.

@chrisorton2011 I love the work of Lew Stringer and Roger Langridge.

@rstatdancer The original and the best: Dave Gibbons. I was introduced to his work with *The Iron Legion*, aged nine. Few come close to his ability and vision.

@KellysEncanta I had Andrew Skilleter's Omega poster purchased from the Blackpool Exhibition. I love his work to this day. My copy of *Blacklight* is well-thumbed – one day I will own a print of that cover.

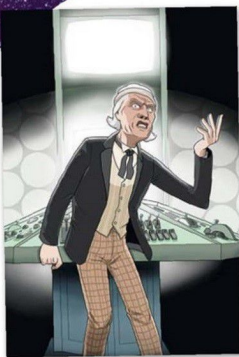
@colinohad Alister Pearson's VHS and novelisation covers are some of the best ever produced for *Doctor Who*. Simply beautiful artwork.

@TimB1167 The artwork produced by Raine Szramski is absolutely stunning and unique, I'm a big fan of her work. Also Carolyn Edwards creates art packed with emotion.

@ThatNeilGuy The colours. The details. The sheer LIFE that Rachael Stott brings to her art just boggles my tiny mind. When I picture the Twelfth Doctor, I see Rachael's interpretation.



◀ Jamie Courtier artwork based on *Planet of the Daleks* (1973).



◀ A pivotal scene from *Inside the Spaceship* (1964) by John Cooper.

→ with his striking Target covers, June Hudson's tremendous costume design sketches, and artwork from Peter Capaldi, the Doctor himself! In the depths of lockdown I've even been inspired to attempt some *Doctor Who* pieces of my own, particularly Photoshop covers.

◀ **MARTIN O'GORMAN** EMAIL I love the work of Alan Willow, who produced some of the black-and-white drawings used in the early Target novels. I became a fully-fledged fan in 1975 and his illustrations were the gateway to adventures I thought I'd never get to see in those pre-VHS years. His art for the *Doctor Who* and the *Terror of the Autons* novel scared me to death and fuelled my imagination. The beaked, many-tentacled Nestene rumbling towards the radio telescope tower. The Doctor pulling away the fake plastic face of the Auton policeman. And the single most frightening image in all of *Doctor Who* for me: the troll doll



◀ Alan Willow's art for Target's *Terror of the Autons* novelisation.

tower. The Doctor pulling away the fake plastic face of the Auton policeman. And the single most frightening image in all of *Doctor Who* for me: the troll doll



◀ Revolution Prison by Thiago Luz.



◀ The Fourth, Seventh, Third and First Doctors by Justin Bush.

attacking Farrel Senior in his own front room. If the new CGI effects on the Season 8 Blu-ray had remodelled the doll to look like the one from Willow's drawing, I don't think my nerves would have been able to stand it.

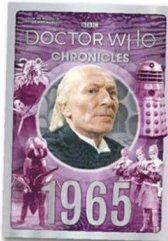
Who else is lucky enough to have a Season 8 box set? Do let us know what you think of it. Meanwhile, *Doctor Who: Chronicles – 1965*, the first in a new series of bookazines from the makers of *DWM*, is available now, priced £9.99 from [store.panini.co.uk](http://store.panini.co.uk) and in selected branches of WH Smith. Some readers have got their copies already...

### CHRONICLES OF WHO

◀ **PETER THORP** EMAIL *Doctor Who: Chronicles – 1965* is an incredible bookazine. It was a good year to start with (I was born in 1965). I love the way it has been designed and the written work is brilliantly detailed.

◀ **BILL SILVER** EMAIL 1965 was the year I discovered *Doctor Who*, in particular the

Daleks, so I very much enjoyed your recent publication. *Chronicles – 1965* has it all! It even name-checks the Palace Cinema on Erdington High Street in Birmingham – this was where I first saw *Dr. Who and the Daleks*. Roll on *Doctor Who: Chronicles – 1967* I say. Hope it's not too long a wait.



Which years of *Doctor Who* history would you like to see covered as part of the *Chronicles* range, and why? Let us know by emailing [dwm@panini.co.uk](mailto:dwm@panini.co.uk)

### TOURNAMENTS AND TARGETS

◀ **ETHAN EVERITT** (11) EMAIL I thought your idea for the World Cup of the Master back in January was great. More recently, I thought the Target book from *DWM* 561, *Doctor Who and the Library of Time*, was good and the wallchart was amazing! Lockdown was boring but luckily there was enough *Doctor Who* to keep us entertained. I hope this year will be better than the last. I am really looking forward to having some new episodes of *Doctor Who*. I hope Series 13 rocks and I hope John Bishop has the time of his life playing Dan.

Everyone at *DWM* shares those hopes, Ethan. That's all we've got space for this issue. We love to hear from you so keep sending in your letters and artwork to the usual address. **DWM**

## SUBSCRIPTIONS

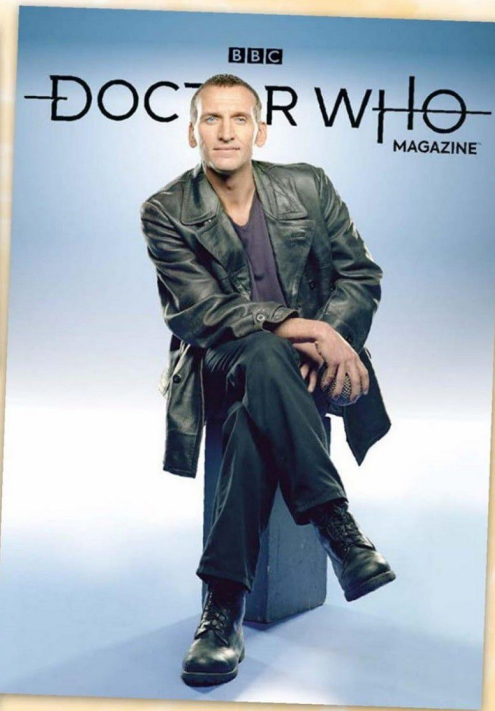
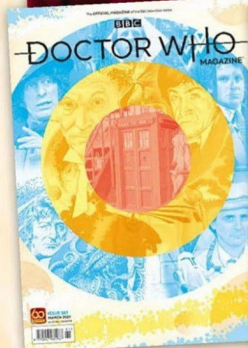
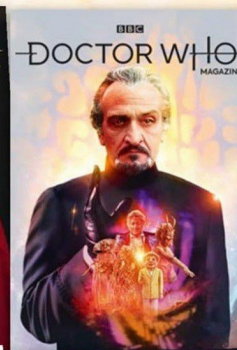
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# Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...



David Tennant and Georgia Tennant accept an award from RadioTimes.com for their BBC show *Staged*.

## AWARDS

The RadioTimes.com Awards in March gave out gongs to many names and faces from the world of *Doctor Who*. As well as the show itself winning the Best Sci-fi/Fantasy category (see page 6), **David Tennant** and **Georgia Tennant** accepted the Best Comedy Award for their BBC show *Staged*, and **Daniel Mays** picked up the Best Drama Award for his series *Des*.

**David Tennant** also came in at number five in the *Radio Times* TV 100 2020, listing the people who made the biggest impact on the industry last year. Also on the list were **Jo Martin** at number eight, **Michael Sheen** (14), **Jane Tranter**

(16), **Sacha Dhawan** (18) **Billie Piper** (21), **Bill Bailey** (23), **Jason Watkins** (27), **Josh O'Connor** (28), **Malorie Blackman** (30), **Letitia Wright** (48), **Noel Clarke** (49), **Bradley Walsh** (59), **Mike Bartlett** (83) and **Julie Gardner** (93).

At the 78th Golden Globes **Josh O'Connor** won Best Actor in a Drama Series for his role in *The Crown*, **Daniel Kaluuya** won Best Supporting Actor in a Motion Picture for *Judas and the Black Messiah*, and **Andra Day** (whose song *Rise Up* featured in *Rosa*) won Best Actress in a Drama Motion Picture for *The United States vs Billie Holiday*.

**Day** and **Kaluuya** have also been nominated for Oscars this year (for Best Actress in a Leading Role and Best Actor in a Supporting Role respectively). The 93rd Academy Awards, which will be given out on 25 April, will

Olivia Colman in *The Father*.

be honouring films released in 2020; other *Doctor Who* alumni nominated are **Carey Mulligan** (Best Actress in a Leading Role for *Promising Young Woman*) and **Olivia Colman** (Best Actress in a Supporting Role for *The Father*).

The Royal Television Society Programme Awards 2021 honoured **Russell T Davies** with the Outstanding Achievement Award. **Shaun Parkes** picked up the gong for Best Actor (for *Small Axe*).



Russell T Davies accepts his award from the Royal Television Society.

## FILM

April films featuring *Doctor Who*-related personnel include *Ammonite* (**Claire Rushbrook**, stunts by **Crispin Layfield**), *The Reckoning* (**Sean Pertwee**, **Emma Campbell-Jones**) and *Nobody* (**Colin Salmon**).



## PRINT

The first issue of *The Modern Frankenstein*, a horror-romance comic written by **Paul Cornell** with art by **Emma Vieceli** (who drew *Titan's Eighth Doctor* comic), is published by Magma in April.

## ONLINE

**Sophie Aldred**'s two online readings of *Mum Thumb*, a play to music by Judith Silver in aid of Cruse Bereavement Care and Dementia UK, sold out in March. As a result, more are planned – visit [sophiealred.com](http://sophiealred.com) for the latest news. As busy as ever with audiobooks, Sophie has just finished giving voice to *Zed and the Cormorants* by **Clare Owen**, forthcoming from Archane Press. **TOBY HADOKÉ**



sophiealred.com  
Zed and the Cormorants

## THIS MONTH IN... 1969



## TUESDAY 1 APRIL

No one was fooling when, 52 years ago this month, the Daleks at last returned to BBC television – nearly two years after viewers had witnessed the creatures' supposed "final end" in the concluding episode of *The Evil of the Daleks* (1967). Now they were journeying into the forbidding, forbidden realm of BBC2 to invade a small boy's nightmare.

*Get Off My Cloud* was the final episode of the third series of the sci-fi anthology *Out of the Unknown* – a highbrow, grown-up endeavour that went out after 9.00pm. Meaning, of course, that *Doctor Who*'s younger viewers would never have clocked that the White Robots in *The Mind Robber* (1968) had actually been recycled from *Out of the Unknown*'s earlier Isaac Asimov adaptation *The Prophet* (1967). This time, *Out of the Unknown* was borrowing *Doctor Who*'s monsters...

The episode opened with young Pete (Robert Duncan) in bed, screaming himself awake. Pete's father Parnell (Jon Croft) rushed in. "There was three of 'em," whimpered Pete. They were Daleks. "Oh... Ah – nasty little devils they are. Enough to make anybody yell," said Parnell.

"How'd they get in, you reckon? ... Think you might

Daleks o' yours. And more'n a match for 'em... long as you got that gun, there ain't nothing can scare you." Parnell retired – and soon, three full-size Daleks appeared in the room, chanting: "Exterminate, annihilate, destroy..." Pete plucked the gun out of the picture frame and opened fire – causing the Daleks to screech and diminish into toys, scuttling away across the floor.



The remainder of the episode had the grown-up Pete (Donal Donnelly), long since recovered from his childhood trauma, being projected into the mental fantasies of a comatose sci-fi writer named

Marsham Craswell (Peter Jeffrey); at one point, he conjured up a TARDIS-like police box, and images of Daleks, too. Directed by Peter Cregeen and designed by original Dalek architect Raymond Cusick, the episode was wiped following its repeat transmission in September 1970. No off-screen telesnaps survive, nor any on-set photos of the pre-filmed Daleks prologue – shot on Stage 2 at Ealing Film Studios on 8 and 9 August 1968, with experienced Dalek operators Murphy Grumbar, Kevin Manser and Robert Jewell. Regular Dalek voice actor Peter Hawkins post-dubbed their dialogue.

One person recalls it still. Today, Duncan Ponikwer is a retired banker and a grandfather – but in 1968, aged 12, he was coming to the end of a brief but illustrious career as child actor 'Robert Duncan'. Starting out with appearances in HP Baked Beans and Bisto Gravy ads, he'd won the title role in a children's film, *The Uncle* (1965), which in turn led to roles in a string of movies – among them the Hammer horror *Rasputin the Mad Monk* (1966), in which he played the



young Tsarevitch, victim of Christopher Lee's mesmerism.

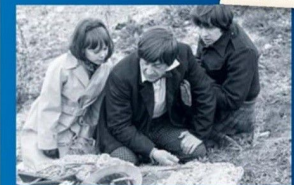
In the proto-folk horror *Eye of the Devil* (1966), part-filmed in the Dordogne, he played opposite the up-and-coming actress Sharon Tate, whose short life story was partly retold in a recent Quentin Tarantino movie. "She was absolutely delightful," Duncan tells *Doctor Who Magazine*, "one of the nicest people you could ever meet. I went to see *Once Upon a Time in Hollywood*, and I thought that Margot Robbie was absolutely spot on."

Duncan was one of the first generation of *Doctor Who* viewers – "I distinctly remember watching William Hartnell" – and his Dalek encounter proved to be his final acting job, the headmaster of his secondary school having told his parents he had to choose between acting or an education: "I got educated instead." The Daleks' appearance was carefully choreographed, he recalls – "coming in one, then two, then fan..." The fanned-out monsters he fired at with a working prop Colt, set into relief in a picture frame: "It wasn't trick photography, it was literally pulling it out and shooting the Dalek... which I got to go inside as well, I remember that. I remember the pedals, and the props guy saying, 'Go on, try manoeuvring it' – but it was a difficult thing to manoeuvre, it was a skilled thing to do!" Excepting a couple of blink-and-you'll-miss-it cameos, the Daleks wouldn't be seen in force for another three years.

ALAN BARNES

## ALSO THIS MONTH

**Saturday the 19th**  
The TARDIS landed amid the mud and blood of the Western Front – apparently – in the first episode of the Second Doctor's final adventure, *The War Games*. "Dr. Who will be back in the New Year in glorious colour without Jamie or Zoe and with a new doctor," promised the *Radio Times*.



Zoe (Wendy Padbury), the Doctor (Patrick Troughton) and Jamie (Frazer Hines) arrive at what they believe to be the Western Front in *The War Games* (1969); the *Radio Times* announces a change in personnel at the end of the series.

## OBITUARIES

Frank Mills, best known for his portrayal of Billy Williams in *Coronation Street*, also played the Radio Telescope Director in *Terror of the Autons*; he died on 11 February, aged 93.

Alan Curtis, who played Major Green in *The War Machines*, was considered one of

the best pantomime Abanazers in the business and was a longstanding Test Match announcer at Lord's cricket ground. He died at 90 on 18 February.

Ronald Pickup, one of the most highly regarded actors of his generation, had his first professional acting



Frank Mills



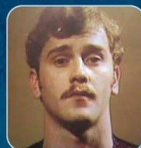
Alan Curtis



David Bailie

job when playing the Physician in *The Reign of Terror*. He subsequently worked for Big Finish as Kestorian in *Time Works*, Elder Bones in *Spaceport Fear* and the Old One in *Series Twelve of Jago & Litefoot*. He died on 24 February, aged 80.

David Bailie, who appeared as Dask in

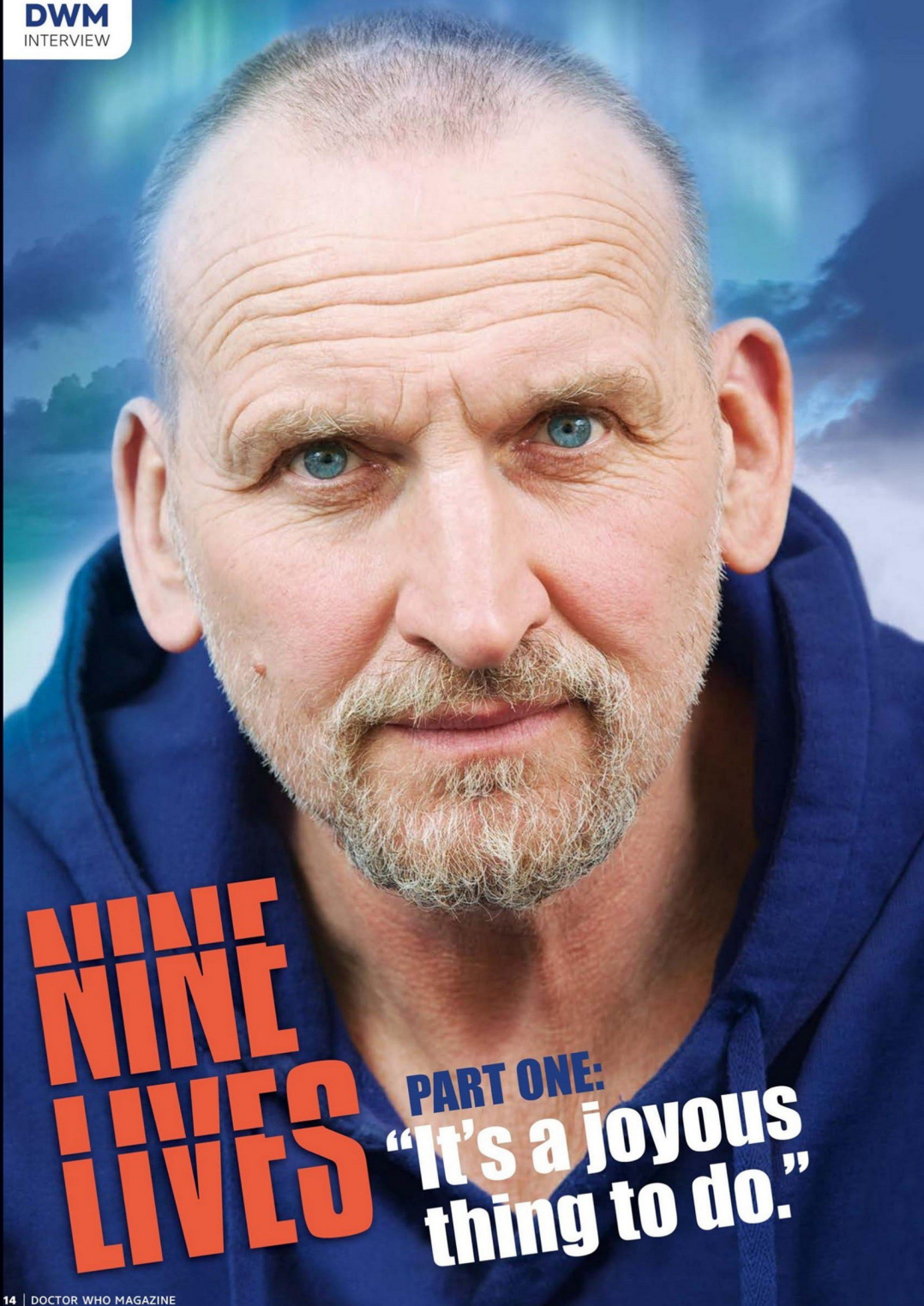


Sebastian Stride

*The Robots of Death* and played the Celestial Toymaker for Big Finish in *The Nightmare Fair* and *Solitaire*, died on 6 March at 83.

Sebastian Stride, the singer and musician who also played one of the speaking crewmen in *Nightmare of Eden*, died recently aged 65.





# NINE LIVES

PART ONE:

"It's a joyous thing to do."

**CHRISTOPHER ECCLESTON** has finally come back to *Doctor Who*. In his first DWM interview since 2004, he tells **GRAHAM KIBBLE-WHITE** about the traps and triumphs wrapped up in the role.

**T**here's that bit in *Rose* (2005) where Billie Piper's title character first stumbles into the interior of the TARDIS and tries to assimilate the impossibility of it all. "The inside's bigger than the outside?" she says, seeking clarification.

"Yes," replies the Doctor. "It's alien?" she continues.

"Yep."

"Are you alien?"

"Yes."

Talking to Christopher Eccleston 16 years on from his debut as the Ninth Doctor, there are moments when he gives exactly those affirmations in exactly that way. Simple and certain. As we'll come to discover, both he and his version of the Doctor prefer directness.

"I don't like irony," Chris says at one point in our conversation. "I didn't go to Oxbridge. The Doctor is about a full-force, heartfelt, gut reaction to... to life."

Chris is returning to *Doctor Who* for a series of adventures with Big Finish. In his spirit of frankness, we should say that, in advance of *Doctor Who Magazine's* interview, it was made clear he wanted the conversation to be focused on this new endeavour. When he's later asked if he has any interest in reviving parts of his TV run for audio, he replies: "I don't want to revisit all that. Those 13 episodes stand, for good or for bad."

It's 1.00pm on Tuesday 23 February, and he's talking to us on the phone during a recording break. He's been travelling to Big Finish's studio for the past few weeks, working mostly alone with engineer Wilfredo Acosta under COVID restrictions.

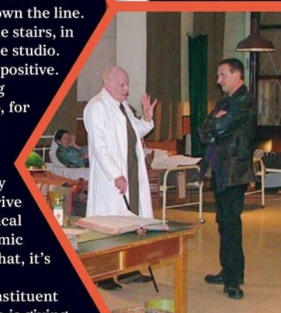
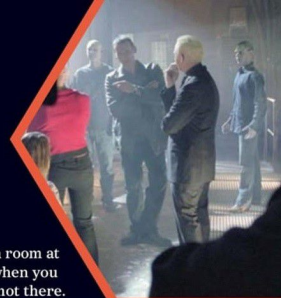
"One of the challenges for us all in recording in lockdown is that we [actors] don't meet," he says.

"So there's no socialising outside in the green room at lunchtime, which can create a relationship when you relax with each other. Unfortunately, that's not there. So we're having to establish that down the line."

"People are recording under the stairs, in broom cupboards. And I'm in the studio. But we've tried to make that a positive. I have a very strong working relationship with Wilfredo, for instance. I mean, the bond with me and him is strong because it's all each other's got. We keep each other company and keep each other amused. I drive him mad, because I'm quite a physical actor. And he's forever having to adjust my mic and telling me to keep still. But apart from that, it's lonely. And I long for us all to be together."

Having often described loneliness as a constituent of his Doctor, one wonders if this experience is giving Chris a new insight. He laughs. "I was saying to Wilfredo today, 'Normally all these actors would be in here together.' He said, 'Yeah,' and he said it with a sad smile." Nonetheless, the stories Chris is working on have "so far stayed away from the darker elements of the Ninth Doctor". It's probably a good move. "Everybody feels dark enough with this pandemic. I'm really enjoying the lightness of touch the Doctor's applying."

"I think, probably, I'm slightly known for the heaviness – my Doctor carried the guilt of the survivor. That was essential to the first series, and that's why they needed me, because I could bring some of that... All the actors before me could also bring that, but it's just *Doctor Who* had been quiet for so long, what it needed [when it returned to TV] was a little bit of weight and credibility, in a sense. So that was useful. →



Opposite page: Christopher Eccleston is reprising his role as the Doctor in 2021. Photo © Tony Whitmore.

Left inset: Rose Tyler (Billie Piper) is overwhelmed by the interior of the TARDIS in *Rose* (2005).

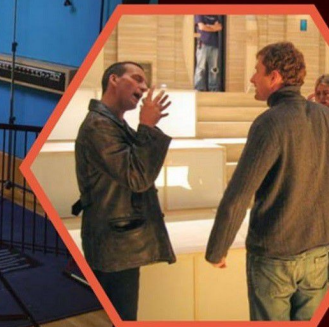
Top: Chris talks to Simon Pegg (playing the Editor) during production of *The Long Game* (2005).

Above: Richard Wilson (playing Dr Constantine) and Chris on the hospital set of *The Empty Child* (2005).

Left: Chris in the Big Finish studio. Photo © Tony Whitmore.

Below: Discussing a scene with director Euros Lyn on the set of *The End of the World* (2005).

**"The Doctor is about a full-force, heartfelt, gut reaction to... to life."**





Right: The Doctor disables a disembodied Auton arm in *Rose*.

Far right: Chris' autobiography, *I Love the Bones of You*, was published in 2019.

Below: Alex McCrindle, Noel Johnson and John Mann at the BBC in the 1940s, recording an episode of the radio series *Dick Barton* – *Special Agent*.

Bottom left: Prime Minister Neville Chamberlain in 1939, declaring the start of the Second World War. Bottom right: The Doctor takes Rose on a trip back in time in *The Unquiet Dead* (2005).



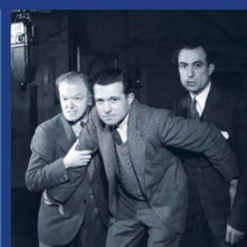
→ “At the moment, the Doctor's free of his angst, and he's questing and enthusiastic and comedic and loving. But who knows if further down the line we want to go to a darker tone? That's a possibility.”

In Chris' candid 2019 autobiography *I Love the Bones of You*, we caught a glimpse of how he sees *Doctor Who* via two chapters in which he watches *Rose* and *Dalek* with his children, Albert and Esme, born in 2012 and 2013. “The Doctor gets excited by his adventures and stimulated rather than scared,” he tells them. “He wants to work out what the aliens are and where they come from.”

## IN THE AIR

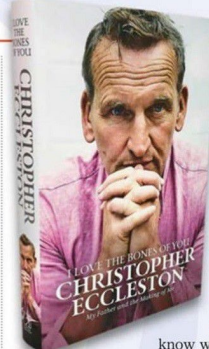
“I was born in 1964,” says Chris Eccleston. “And I remember one of the big moments in my life. It was the 1970s, and there was a power cut. There was me, my mum, my dad, Alan and Keith – my identical twin brothers – and it was very exciting, because my mum and dad lit candles and put them in bottles. And we had a battery-run radio. Not being a particularly technical kid, I was like, ‘How's that working? It's the only thing that's working!’”

“We tuned into a radio drama; it would have been on Radio 4. I can't remember what it was. But we were all transfixed. We'd never listened to one before, but it was just the candlelight and the audio and our imagination, creating the pictures. It had a profound effect on me, so much so that I can remember exactly where I was sat in our back room. So maybe the love was born there.”



“But also, I was raised by parents whose entire life and existence was... My mum and dad witnessed the commencement of the Second World War and the end of the Second World War by radio. Radio was it. The spoken word.”

“And my father, throughout his life, came out with these verbal tropes: ‘The lights went out, a shot rang out, the cat ran out, I ran out – I'm not staying in there, it's dangerous!’ Or he'd whistle the *Dick Barton* tune when he was excited. I love audio drama. Love it.”



It's a beautiful summation. Albert adds another: “Your hair looks Irish.”

Although he seemed to exist far outside *Doctor Who*'s orbit after leaving the series – at least until 2018, when he made his first convention appearance – it's obvious now that Chris was always enthused by the role. “I've always believed that the people who watch the show

know who I am, and what it meant to me and what I gave to it,” he says.

And of returning to the character on a day-to-day basis, he says: “It's nice to play a hero. It's nice to play somebody who has all the answers. It's nice to play an enthusiast. And it's nice to play somebody who's front foot and confident. And warm! It's a gift to play it, as every actor who's ever had the role will tell you. This is a hero who doesn't take himself too seriously, and who is filled with love. It's a joyous thing to do.”

“He's very straight, isn't he, the Doctor? He does not go in for manipulation. He does exactly what he says on the tin. And I think the most intelligent of human beings – or apes, as he often refers to them – always respond well to that, particularly females. He has a leaning towards the feminine, does the Doctor, which is illustrated in his companions down the years – their emotional intelligence. He's a sucker for emotional intelligence, and forgiveness and humanity in humans. And I think that's demonstrated within a lot of the relationships throughout the wonderful adventures we're recording at the moment.”

A *Doctor Who* convention in Los Angeles was where Big Finish's managing director, Jason Haigh-Ellery, persuaded Chris to come back (see page 30).

“I'd been asked on a few occasions, but it wasn't the right time because of various things about where I was in my personal life and professional life. And then it became the right time. We talked about it at the convention, and then they contacted Sara Elman, who's my voiceover agent. I had a look at the scripts, and I was really encouraged by the quality of them. And here we are.”

So what made now the right time? “What convinces a bricklayer to build a wall? What convinces a plumber to plumb? What convinces you to do your job? First of all, I mean, it's not a fashionable thing to say – and because we're all English, we don't talk about these things – but I'm an actor, and the way I pay my mortgage and support my children is by acting. So it's paid work. It's what I do my job for. Secondly, as I've always said, I have a great love for the character. I've always said that.”

For anyone who's played the Doctor on TV in the 21st century, there's been the constant question: “Are you going to do a Big Finish?” Had that been swirling around Chris?

“Well, I don't really listen to the swirl, to be honest. I'm not somebody engaged in all that. But I do quite a lot for radio, I do audiobooks, and I get great creative satisfaction from that. And with this, I felt I could do something with a character I'd played in a visual format. I felt there was something I could explore technically, in a vocal sense.”



We move the conversation onto scripts – and the mechanics of how Chris works. He says he's not the kind of actor who marks them up: “No. My approach is, learn your lines, don't bump into the furniture and don't be late. And have manners.”

“I set a great deal of store by the very first readthrough of anything. I think instinct is all, in acting. It's not an academic pursuit. You can overprepare; you can also underprepare. So what I will do with these scripts is, I'll read them as many times as I feel I need to and then I'll turn up and find my performance in the other actors. That's a thing that's very important to me on film, television, theatre... what you're going to do is all about the communication between the other actors.”

## “You've got to find a freshness in the moment. And in your approach.”

“Obviously, in lockdown, there are constraints on that. But you have to make a positive of it. Today, unusually, we have another actor in the studio. Usually it's just myself and the magnificent Wilfredo – and everybody else is dialing in, including the directors. We have to kind of connect that way, because I do think acting is primarily about listening, and reacting and not imposing – not acting in a vacuum.”

Chris' ‘in the moment’ approach is one that meshes with his Doctor. “He is *eternally* in the moment. Time travel is... it's the factor. And in one of the stories we're recording at the moment, the Brigadier [played by Jon Culshaw] is saying to him, ‘You remember, you came to my retirement party, and then we ended up on Gallifrey?’ [Referencing 1983's *The Five Doctors*.] And he says, ‘No, I don't.’ He's always moving forward.”

“I think that feeds into this protean element of him, if that's the right word – that he can become Peter Capaldi, he can become Jodie Whittaker. He can become Jon Pertwee. But it's got to be instinctive and fresh, particularly when you make so many episodes where essentially the Doctor is doing the same thing. So you've got to find a freshness in the moment. And in your approach.”

That brings to mind Tom Baker's remark that the Doctor is “not an acting role”, in that the character doesn't ever really develop. “Yeah,” he says – *in that way*. “I think there's huge wisdom in Tom Baker. When I was cast as the Doctor, they said to him, ‘What do you think of Chris Eccleston?’ And he said, ‘Who's Chris Eccleston?’ Which was my favourite reaction at the time. I think he's the master. He's the master. And you see that in all his episodes. He's eternally in the moment and eternally fresh.”

But while his predecessor could be robust in his approach to *Doctor Who* scripts, Chris is more the writer's champion. “I lean on the writers, which is what I've done throughout my career,” he confirms. “It's all about the writing for me. So I lean on that. I honour the writers, I protect them.”

“I'm an average actor made to look good by writers like Jimmy McGovern, Peter Bowker and Peter Flannery. What was it Alan Rickman said? Actors don't win →



Above: “I think instinct is all, in acting,” says Chris. Photo © Tony Whitmore.

Left: The Doctor (Tom Baker) in *Destiny of the Daleks* (1979).



Below: "Doctor Who, for me, is very appealing because you can smuggle issues into it to present to children and plant the seed early."  
Photo © Tony Whitmore.

Far right: As Willy Haulihan in Jimmy McGovern's *Accused* (2010).

Below right: As DCI David Bilborough in the *Cracker* story *One Day a Lemming Will Fly* (1993), written by Jimmy McGovern.



→ awards, good parts win awards. And the good parts are created by writers. Because of the cult of celebrity and all that, we've imported the idea of actors as demigods from America. It means they get elevated over writers, and that's not my way. The writer's the most important thing on a project. Without a writer, none of us go to work.

You and I wouldn't be talking."

In Big Finish he's found a production company that's just as fond of the words. "Their process is impeccable. The quality of the writing and the way they make the dramas, even under lockdown – it's fresh, it's honest, it's irreverent. It's professional.

"Writing something like a *Doctor Who* adventure is a huge challenge, because you have to introduce a great deal of science and technology. You have to do that with levity – you have to move the narrative forward with elegance and grace and ease. You have to refer to the history of the canon. You have to introduce new characters. There's a great need for economy. It's much easier to write for the television than it is for audio – much, much easier. And I would be amazed if some of the adventures I've recorded so far are not taken up by the visual medium. I've been so overjoyed by the strength of the writing."

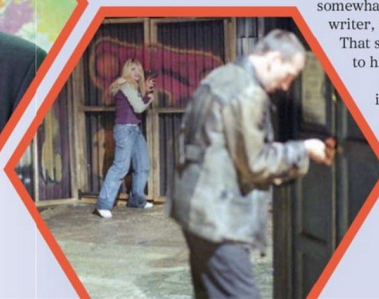
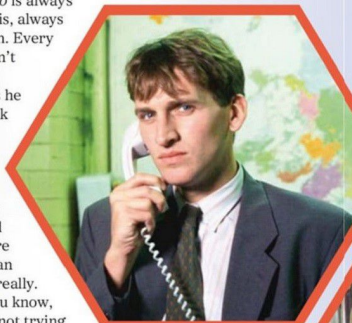
**"The message in *Doctor Who* is always positive. The message is, always embrace every lifeform."**

It's become almost a truism that science fiction can be a Trojan horse for the discussion of difficult issues – issues one wouldn't expect to air on BBC One at teatime in the run-up to *Strictly*. Does Chris subscribe to this theory?

"Yeah. I do. Trojan horses... Jimmy McGovern, for instance, used [the ITV crime drama] *Cracker* as a Trojan horse for his very strong feelings about the incredible injustice of Hillsborough. So yeah. And of course, *Doctor Who*, for me, is very appealing because you can smuggle issues into it to present to children and plant the seed early. It's very useful. And of course, it's avoiding soap-boxing, which is what the great writers do anyway. If you want to make a point, make it gently and make it subtly. The message in *Doctor Who* is always positive. The message is, always embrace every lifeform. Every other lifeform. And don't judge. It's wonderful."

However, Chris says he doesn't necessarily look for a conscious thread of social realism when he's considering projects. "You do a script about a plastic mouldings factory, and if it's well written, there will be a thread. You can write about anything, really. Anything. But I'm... you know, with *Doctor Who*, I'm not trying to do what Ken Loach is doing. No."

Sidenote... Jump forward to the end of our conversation and Big Finish's head of marketing and publicity, Steve



## AUDIO BARD

"I'm not finished with *Macbeth*," says Chris. "I did 119 performances of *Macbeth* [for the Royal Shakespeare Company], but I want very much to

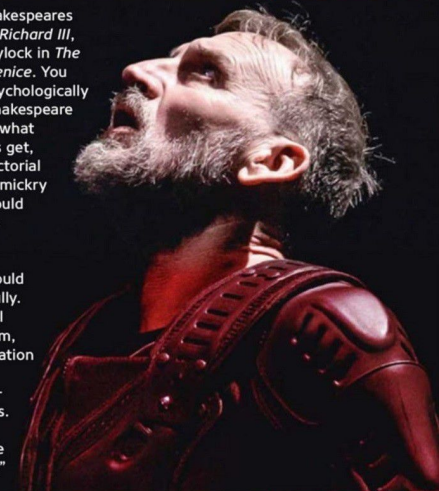
revisit that on the stage in London in a much smaller, more script-based, intimate, stripped-back production. And I will go back to it, I'm not finished with it.

"I'd very much like to do *Macbeth* with Big Finish," he adds. "In fact, there's



a couple of Shakespeares I'd like to do – *Richard III*, *Coriolanus*, *Shylock* in *The Merchant of Venice*. You can be very psychologically precise with Shakespeare and strip back what you sometimes get, which is a directorial overload of gimmickry and stuff. It would be nice to take all that back.

"And I think *The A Word* would work wonderfully. With its central notion of autism, and communication and failure to communicate – and its richness. I think that would translate great to audio."



Berry, comes on the line. He wants to check everyone's happy – and clarify a few comments. (He confirms with Chris it was the Gallifrey One convention where he had that pivotal conversation with Jason Haigh-Ellery.) And then... he can't help himself. Steve tells Chris that, in the 1970s, there was indeed a *Doctor Who* story set in a plastic mouldings factory. Chris laughs at the absurdity of this show's all-encompassing reach. Later, we message Steve to tell him we'd never heard anything so spoddish as him fansplaining *Spearhead from Space* to Christopher Eccleston – and could we include it in our feature? "Ha ha," he replies. "I meant *Terror of the Autons*, but sure..."



As that interlude proves, Big Finish is a company that *knows Doctor Who*. It means these new productions have a firm handle on the specificities of the Ninth Doctor. Chris says he's wholly satisfied by how they've captured the character, although he adds: "I've never been an actor who notes [gives notes to] writers. Never. If there's a script I don't like, I just don't take part. "I was trained in the 1970s and 80s by absorbing the very high standard of television writing for British television. Then I went to drama school [London's Central School of Speech and Drama] and I trained myself on Shakespeare and Ibsen and Strindberg. A central thing in that is honouring the writer, protecting the writer. What I find with writers is, unlike some directors, they have huge respect for the intelligence of their audience. They never write down, they always write up. "I feel like, within the Big Finish module, there's a great deal of conversation. There's the central hub, the team, and they draw the writers together. So there's a consistency in the writing of the Ninth Doctor, but there's also that great thing you get from episode to episode where he's stretched somewhat by the individual writer, and that keeps it fresh. That shapeshifting element to his persona is lovely." And here's the intriguing contradiction in his Doctor – he's direct, but he's also unfathomable. "I think it's essential the Doctor remains

partly unknowable, which facilitates the fact that he can change his physical appearance. So there is a familiarity for fans, in that he sounds like me. Ha! But his enigma, which I'm very keen to retain, remains, I would say. What is familiar is his lust for life, his insatiable curiosity, his energy, and his highly flirtatious nature."

Comedy is another important aspect of the character. When Chris first took up the role, he was heavily associated with weighty realist dramas, such as *Our Friends in the North*, *Hillsborough* and *Cracker*...

"Yeah," he says. It's arguably only recently, with his superb turn as the well-intentioned wrecking ball Maurice in Peter Bowker's *The A Word* on BBC One, that viewers have been able to appreciate his comedic talents. Has that filtered into his interpretation of the Doctor today?

"It's a trap for all people playing a role like this – but it's in there because you are forever trying to provide energy. In these audios, the Doctor drives the narrative, he brings energy. So sometimes you'll get a bit cheap.

"As my career has gone on, I've understood that... For some reason the brilliance of comedic acting is not valued as much as playing Hamlet. And I think it's a nonsense. I think probably comedy is much harder."

Does Perhaps Chris see this Big Finish run as an opportunity for recalibration...?

"Possibly. I've not overthought it. But possibly it is. We shall see, because we're in the middle of it. And there's a long way to go." **DWM**

**NEXT ISSUE: "The series seemed to be saying that if you're white and you're middle class, you have ownership of intellect and science, humanity..."**

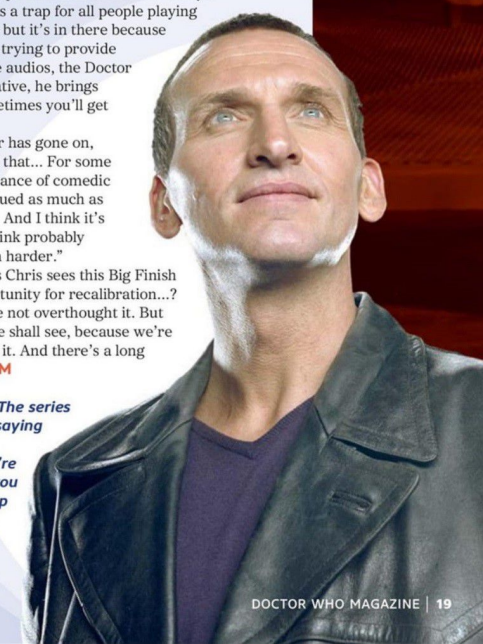
Above left: As Maurice Scott, with Pooky Quesnel as Louise Wilson, in *The A Word* (2016).

Above right: In the title role of the RSC's 2018 production of *Macbeth*.

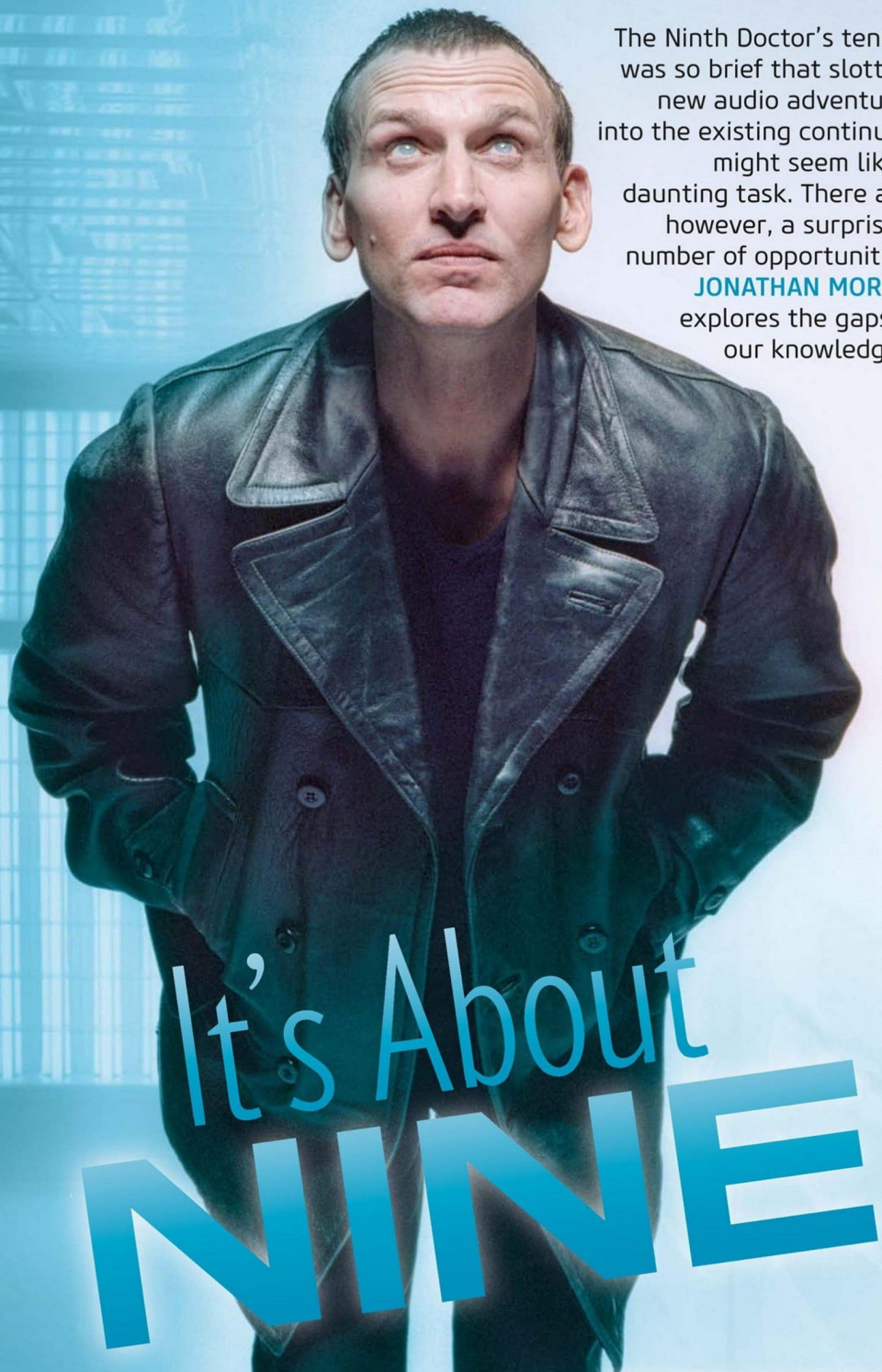
Left inset: The Master (Roger Delgado) infiltrates a plastics factory in *Terror of the Autons* (1971).

Below left: Rose wonders why the mysterious Doctor is trying to open a police box in Rose.

Below right: The Ninth Doctor looks to the future.







# It's About NINE

The Ninth Doctor's tenure was so brief that slotting new audio adventures into the existing continuity might seem like a daunting task. There are, however, a surprising number of opportunities. **JONATHAN MORRIS** explores the gaps in our knowledge...

**B**ack in 2005, the Ninth Doctor's era was a real-world time paradox. Five days after Christopher Eccleston's debut, *Rose*, was broadcast, the BBC reported that he would not be returning in the second series they'd announced the previous day. Then, on the same day that *Aliens of London* was broadcast, the BBC confirmed that David Tennant would be the next Doctor.

So for almost all of the Ninth Doctor's tenure audiences knew that his days were numbered, and that the TARDIS would soon have a new tenant in more ways than one. Eccleston was the present Doctor, with adventures in the future, but in another sense he was already in the past.

This meant that, beyond his 13 television episodes (a mere ten stories), the Ninth Doctor had an equally brief life beyond the screen. In fact, there were only four Ninth Doctor stories published while he was the current Doctor: the three BBC Books novels *The Clockwise Man*, *The Monsters Inside* and *Winner Takes All*, and the *Doctor Who Magazine* comic strip *The Love Invasion*.

After that, even though the Tenth Doctor's contribution to the series only amounted to a very brief conversation about teeth, he was the incumbent Doctor. So any story told about the Ninth Doctor would be one that slotted in between televised adventures, as with other Doctors in the *Missing Adventures* and 'Past Doctor' novels published by Virgin Books and BBC Books, and countless comic strips and Big Finish audios. And readers approaching any such story knew perfectly well how the Ninth Doctor and Rose's adventures ended.

Although spin-off novels, comic strips and audio adventures end, almost invariably, with the regular characters being figuratively 'put back in the box', there's still a difference



between a story experienced as part of an ongoing narrative and one that's experienced as part of a narrative that's been concluded. Readers of the next three Ninth Doctor novels (*The Deviant Strain*, *Only Human* and *The Stealers of Dreams*) had to cast themselves back to when he travelled with Captain Jack and Rose; readers of the *Doctor Who Annual 2006* (published by Panini in 2005) and the DWM comic strip had to go even further back to when he only travelled with Rose.

**S**ince then, the Ninth Doctor's era has barely been explored. He's appeared in a few more comic strips published in the USA by IDW (albeit only in multi-Doctor stories) and a series published by Titan Comics; the novella *The Beast of Babylon* by Charlie →

**ANY STORY TOLD ABOUT THE NINTH DOCTOR WOULD BE ONE THAT SLOTTED IN BETWEEN TELEVISIONED ADVENTURES.**

Opposite page: Christopher Eccleston as the Doctor.

Above from left: *The Clockwise Man* by Justin Richards (BBC Books, 2005); Part One of *The Love Invasion* by Gareth Roberts and Clayton Hickman, with art by Mike Collins, David A Roach and Dylan Teague, first published in DWM 355 (2005); Issue 5 of the IDW comic book *The Forgotten* (2008), with cover art by Nick Roach.

Below left: Rose and the Doctor in an illustration by Martin Geraghty for *The Masks of Makassar*, a story written by Paul Cornell for the *Doctor Who Annual 2006* (Panini, 2005).

Below right: Billie Piper (as Rose) and Christopher Eccleston on the TARDIS set.







Above left: The Doctor investigates a funeral parlour in *The Unquiet Dead* (2005).

Above right: A trip to see the last day of planet Earth in *The End of the World* (2005).

Right inset above: Rose is flanked by Mickey (Noel Clarke) and Prime Minister Harriet Jones (Penelope Wilton), as she confronts the Sycorax in *The Christmas Invasion* (2005).

Right inset below: The Doctor checks out his ears in *Rose* (2005).

Below: An angry encounter with a mortal enemy in *Dalek* (2005).

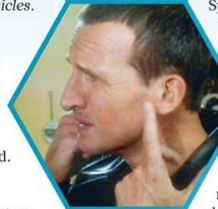
→ Higson (published by Penguin as an e-book and audiobook in 2003); a few short stories; and a small number of narrated audios, comprising *Night of the Whisper* (AudioGo, 2003), and, for Big Finish, two *Short Trips*, three episodes of *The Churchill Years* and four adventures in *The Ninth Doctor Chronicles*.

It's not a lot in comparison to the other Doctors, who've enjoyed huge numbers of original novels, comic strips and audios. Only the Valeyard, the War Doctor, the Fugitive Doctor and the enigmatic incarnations glimpsed in *The Brain of Morbius* (1976) and *The Timeless Children* (2002) have been less represented.

So for the Ninth Doctor, as played by Christopher Eccleston, there's still a lot of potential. We've never seen him in an adventure on an alien world. We've never seen him have an adventure on Earth outside the United Kingdom (or anywhere other than London and Cardiff). We've never seen him confront a mad scientist, or deal with UNIT, or have one of those stories set in dark tunnels where troopers shout into radios, "There's something in here with us, sir!"

We're lucky, in that his ten television stories cover a wide range of styles, from present-day invasion to Gothic horror to futuristic oddball, and that they give him so many strong, memorable moments. But there's also a sense that the Ninth Doctor's televised adventures aren't giving

## THERE'S A SENSE THAT THE NINTH DOCTOR'S TELEVIEWED ADVENTURES AREN'T GIVING US THE WHOLE STORY.



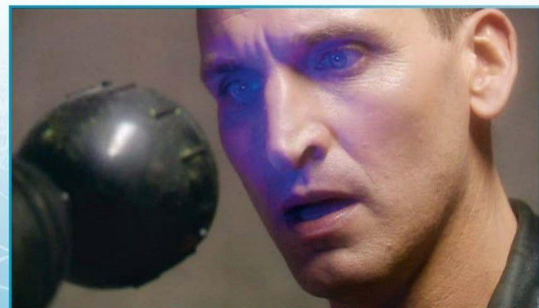
us the whole story. In *Dalek* Rose asks Adam if he'd like to travel amongst the stars, the implication being that she's undertaken such travels herself since *World War Three*. Indeed, for all we know the Doctor and Rose travelled together for months before picking up the Dalek's distress signal, visiting numerous alien planets and periods in history.

With one caveat: when she defies the Sycorax in *The Christmas Invasion*, Rose lists the alien beings she's met, mentioning the Slitheen, the Gelth, the Jagrafess and the Daleks. Presumably, then, she can't have encountered any other memorable aliens on her travels, such as the Sontarans or the Ice Warriors, or she would have mentioned them too.

That's not to say there isn't room for the Ninth Doctor to have adventures with these monsters. The fact that, in *Rose*, the Doctor checks his ears in the mirror might suggest he's

recently regenerated – but the fact that he also knows what happened to the Nestene protein planets in the aftermath of the Time War and has subsequently tracked the Consciousness to Earth implies that some time has passed since the regeneration glimpsed in *The Day of the Doctor* (2013). All we know for certain is that, in his travels after the Time War, the Ninth Doctor never encountered the Daleks again, as he's so utterly devastated to find one alive in *Dalek*, and that he never encountered any more Time Lords, because he's convinced he's the only survivor in *The End of the World*, *Dalek* and later stories. But there's nothing to stop him facing the Cybermen, the Zygons, the Weeping Angels, or countless other classic monsters.

In a sense, we've been here before, as the Sixth, Seventh and Eighth Doctors all enjoyed much longer runs in spin-off media. For both the Sixth and Seventh Doctors this was an opportunity to develop their characters further – the Sixth becoming more affable and charming, the Seventh becoming more morally ambiguous and manipulative. For the Eighth, spin-off writers had a much tougher task, trying to extrapolate a distinctive and intriguing character from less than an hour of screen time (a quarter of which is spent with the Doctor suffering amnesia). Novelists had Paul McGann's performance and appearance to work with... but, inevitably, the end result was often a Doctor that was either generic, or a bit of Tom Baker plus a bit of Peter Davison. Or, if you prefer, the character became a literary figure, no longer defined by an individual acting performance. Only when Paul McGann reprised the role in the audio adventures could we see – or rather, hear – how the character would develop as a performance, as McGann had the opportunity to explore moods, styles and situations outside the 1996 TV movie, and writers could respond to his approach to the part.



## "I ENDED UP CLINGING TO AN ICEBERG. IT WASN'T HALF COLD."

We know there are a number of untelevised adventures to explore. From *Rose* we know the Doctor intervened to prevent the Daniels family taking a trip on the *Titanic*, and from *The End of the World* we know that he was on a boat regarded as 'unsinkable' (events which are explored further in *Short Trips: Battle Scars*, Big Finish, 2019). From *Rose* we also know he was in Sumatra the day after Krakatoa exploded (as told in *Short Trips: Her Own Bootstraps*, 2020) and was in the crowd that witnessed the assassination of John F. Kennedy; he also refers



to an attempt made by the assembled hordes of Genghis Khan to enter the TARDIS. In *The Unquiet Dead* the Doctor mentions seeing World War Five and pushing boxes at the Boston Tea Party, and in *Aliens of London/World War Three* he recalls meeting two former residents of 10 Downing Street, David Lloyd George and Mr Chicken.

From *Dalek* we know that he's acquainted with "the



Roswell spaceship" and he knows enough about Earth in the year 200,000 to notice that things are amiss in *The Long Game* and to recall an amusing incident in a game show in *Bad Wolf*. From *The Doctor Dances* we know that he destroyed the weapons factories of Villengard. In *Boom Town* Rose refers to Justicia (the location of the

novel *The Monsters Inside*), the Glass Pyramid of San Kaloon and Woman Wept, while between *Boom Town* and *Bad Wolf* the Doctor and friends visit Raxacoricofallapatorius and Kyoto.

Finally, from the 2015 *Children in Need Special*, we know that there was an adventure where the Ninth Doctor and Rose had to hop.

There are several differences with the Ninth Doctor, though. Firstly, he's the Doctor furthest away from the normal version of the character (save for the War Doctor). Not just in terms of his accent, his attire, or even his terse speech patterns. He's quite consciously un-Doctor-ish; consciously in terms of how he was conceived by Russell T Davies and brought to life by Christopher Eccleston, but also in terms of the character's backstory. He's a Doctor who's been forced to commit a terrible act to end the Time War – who's been forced to become someone else – and is now trying to come to terms with it and who he is.

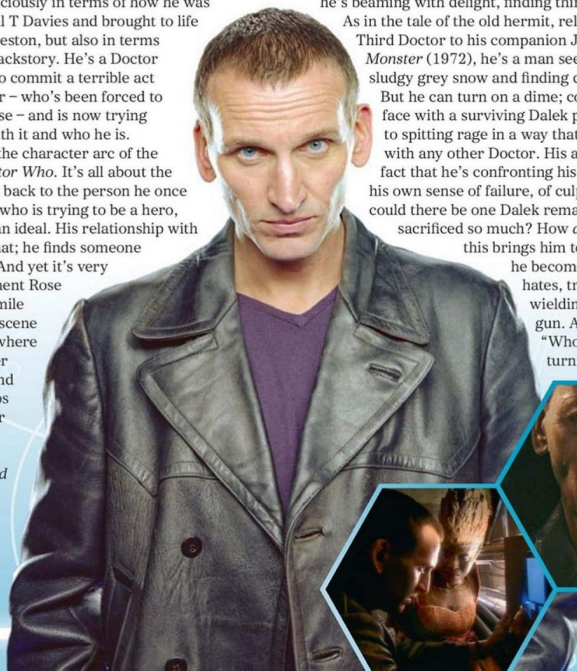
That is, after all, the character arc of the 2005 season of *Doctor Who*. It's all about the Doctor trying to get back to the person he once was. He's someone who is trying to be a hero, trying to live up to an ideal. His relationship with Rose is the key to that; he finds someone to act the hero for. And yet it's very telling that the moment Rose is out of sight, his smile drops. Think of the scene in *The Long Game* where the Doctor sends her and Adam away – and immediately he stops playing the jolly tour guide and becomes deadly serious. Or the scene in *The End of the World* where Jabe gives him her condolences and he cries. The Ninth Doctor is, in a way, hoping that if he

pretends to be a good, brave, upbeat Doctor for Rose long enough, he will somehow become that person again.

His other key character note is that he's haunted by the Time War. He has a combination of survivor's guilt and survivor's euphoria. When he isn't lamenting the dead, he's beaming with delight, finding things "fantastic".

As in the tale of the old hermit, related by the Tenth Doctor to his companion Jo in *The Time Monster* (1972), he's a man seeing colours in sludgy grey snow and finding daisies beautiful. But he can turn on a dime; coming face to face with a surviving Dalek provokes him to spitting rage in a way that we haven't seen with any other Doctor. His anger betrays the fact that he's confronting his own weakness, his own sense of failure, of culpability. How could there be one Dalek remaining after he's sacrificed so much? How dare it exist? And this brings him to the point where

he becomes the thing he hates, trying to win by wielding an enormous gun. As Rose says, "Who the hell are you turning into?" →



Above left: Images from *Rose* – the Doctor is in the crowd shortly before the assassination of President Kennedy on 22 November 1963; a drawing showing the Doctor in Sumatra on the day that Krakatoa erupted in 1883; the Doctor with the Daniels family in Southampton in April 1912.

Far left: How many more stories featuring the Ninth Doctor have yet to be told?

Below inset: Jabe (Yasmin Bannerman) reminds the Doctor of his painful past in *The End of the World*.



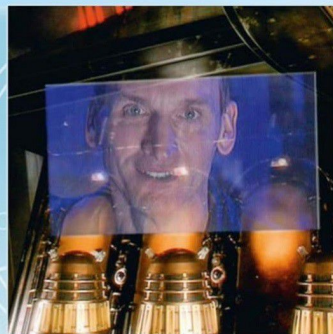
Right: Challenging the Daleks in *Bad Wolf/The Parting of the Ways* (2005).

Far right: The Doctor takes part in a seance alongside Charles Dickens (Simon Callow) and Gwyneth (Eve Myles) in *The Unquiet Dead*.

Below inset: The audio drama *The Other Side* was released by Big Finish in 2017.

Bottom left: Adam Mitchell (Bruno Langley), the Doctor and Rose in *The Long Game* (2005).

Bottom right: The Doctor is delighted to have saved the life of the 'Empty Child' (Albert Valentine) in *The Doctor Dances* (2005).



→ But the Doctor is unable to fire the weapon. Just as later, he's unable – unwilling – to use the delta wave to wipe out the Daleks along with the human race in *The Parting of the Ways*. He's carried the burden of the Time War for so long, been haunted by so many ghosts, that he'd rather be a coward than go through it again. That is what travelling with Rose has taught him; that he's no longer a man willing to sacrifice the lives of others, he's no longer

## TIME WAR SURVIVOR GUILT INFORMS ALL THE NINTH DOCTOR'S ACTIONS.

the man who pressed the big red button that destroyed Daleks and Time Lords alike. And his reward is that he's transformed into the good, brave, upbeat Doctor that he always wanted to be, the man that Rose saw in him. But also a man who no longer feels the need to give second chances, who is willing to take responsibility.

The Time War survivor guilt informs all the Ninth Doctor's actions. It's why he gives the Nestene Consciousness a chance to "shunt off", why he's so willing to believe the Gelth's hard-luck story. It's why he shows Rose the end of the Earth; he wants her to understand what it's like to see your home planet burn. It's why he takes her on a trip to see her dead father, the trip that he'd love to be able to take himself. *Boom Town* is all about the Doctor trying to prove to himself that he can face the consequences of his actions. It's why the discovery that he's altered the course of Earth's future in *Bad Wolf* is so shattering for him; in trying to be a good Doctor, he's made things worse. And it's why he's so elated to save the day in *The Doctor Dances*. After so much death, just for once: "Everyone lives!"

This level of character development is largely unique among the Doctors, and creates an extra responsibility for writers of further stories, because any adventures that are slotted into gaps have to fit with the character's subtle progression. On the other hand, they also offer an opportunity to explore this progression further, to dig deeper into the broken hearts of the most troubled of Doctors. Because the Ninth Doctor can't be written as a generic Doctor, thumbing his lapels and being an eccentric Brit; he's too different, too complex, and too interesting for that.

There are more stories to be told for the Ninth Doctor, but they can't just be ordinary *Doctor Who* stories, because he wasn't an ordinary Doctor Who. **DWM**

## "DID I MENTION IT ALSO TRAVELS IN TIME?"

While all the episodes from *Rose* to *World War Three* form a continuous run, there are other gaps where new Ninth Doctor stories can be set.

The first gap is between *World War Three* and *Dalek*; the first three BBC Books novels seem to be set in this gap, part of the "travel amongst the stars". Following this, the presence of Adam Mitchell would appear to indicate there isn't a gap between *Dalek* and *The Long Game*, but that hasn't stopped Big Finish from slotting in an adventure (*The Other Side*, 2017). There's also room for more Ninth Doctor and Rose adventures set either before or after

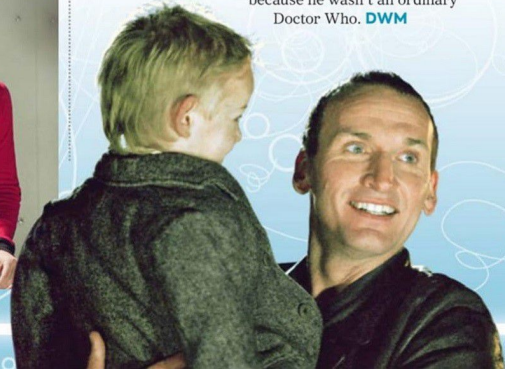
*Father's Day*, with even more room for Ninth Doctor, Rose and Captain Jack adventures between *The Doctor Dances* and *Boom Town*.

There are also two gaps for solo Ninth Doctor stories; adventures



set before *Rose*, plus, if we're being really adventurous, adventures set during *Rose*, in the small but significant gap between the Doctor leaving in the TARDIS and returning to welcome Rose aboard.

Perhaps the Doctor's trips to Dallas in 1963 and Southampton in 1912 occurred in this gap, rather than before *Rose*, meaning that Clive had photographs that were from the Doctor's future?



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# Unpeeling the Doctor

**STEVEN MOFFAT** wrote *The Empty Child* and *The Doctor Dances* for Christopher Eccleston's 2005 series. He tells **GRAHAM KIBBLE-WHITE** why bananas were such a good match for the Ninth Doctor – and why the Fourth Doctor didn't need *that* scarf.

**W**e drop into Steven Moffat's office by Zoom. It's all happened rather quickly. We'd emailed asking if he'd be willing to talk to about the Ninth Doctor, and in particular – following the comments made by Christopher Eccleston in this issue's interview – his sense of humour. And, because Steven was in the middle of writing something, it was an instant yes. Anything to put off real work...

"There is no other reason!" He says, laughing. "Actually, I'm not even that under pressure at the moment, except I'm moving like glue. *The Time Traveler's Wife* [for HBO], which goes into production in May, is written. And I've only got half an episode left of *Inside Man* [a crime thriller for BBC One]. But God, I'm slow. I hate this lockdown..."

We take Steven to a happier time – more than 16 years ago, when he began work on his scripts for Eccleston's series of *Doctor Who*.

"Did I know it was going to be Chris? I'm trying to remember now..."

A moment's rumination and then: "Yes, I did. Because before I started *The Empty Child* I sat down with Russell's *The Second Coming* [the 2003 ITV drama, written by Russell T Davies and starring Eccleston as a modern-day messiah] to try and get my head around... Chris. I knew his work, but I hadn't seen how he was going to mesh with Russell – and how he was going to mesh playing a supernatural being. That seemed like a bit of a gift."

Did Steven tailor his sense of humour to the actor?

"At that point – and let's be honest, still – I was a comedy writer. I'm not sure to this day I really understand how to get down the page without jokes. And I was trying to work out what would



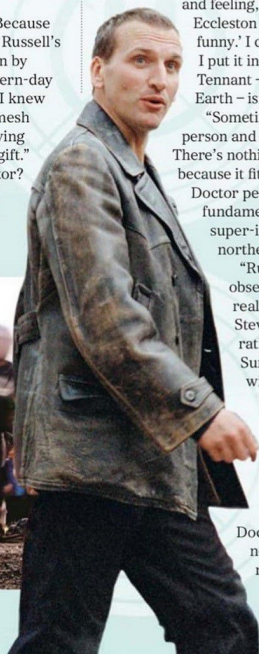
be funny in his voice. You know, he's not going to be Tom Baker, being very grounded and witty and fast and slightly patronising. And he's not going to be sort of exasperated and squeaky and out of control, like Peter Davison. And I remember actually thinking of the line 'Bananas are good' and feeling, 'Ah, that's going to be funny. Chris Eccleston says, "Bananas are good." That's funny.' I don't know why it is. A year later I put it in David Tennant's mouth, and David Tennant – who's one of the funniest men on Earth – isn't funny saying 'Bananas are good'.

"Sometimes a line is funny for a particular person and nobody else. And that one is. There's nothing very witty about it. It's funny because it fits funny in his mouth. I found Chris' Doctor perfectly funny. There's something fundamentally funny about, you know, the super-intelligent alien from space is this northern lad in a big leather jacket!"

"Russell made the correct observation that the Doctor doesn't really speak like Sherlock Holmes," Steven continues. "He tends to use rather commonplace metaphors. Surrounded by space scientists, he will be the person who says, 'Oh, this looks like a tumble dryer.'"

Does he agree the Ninth Doctor definitively erased the notion the character was somehow upper class?

"Chris is the first unashamedly 'I'm a modern young geezer' Doctor. And that element entered and never left. I mean, David obviously moves back slightly more to the →



**"Chris is the first unashamedly 'I'm a modern young geezer' Doctor."**

Top: Steven Moffat wrote the acclaimed Ninth Doctor adventure *The Empty Child/The Doctor Dances* (2005).

Above right: The Doctor (Christopher Eccleston) extols the virtues of bananas to Rose (Billie Piper) and Captain Jack Harkness (John Barrowman) in *The Doctor Dances*.

Below left: Christopher Eccleston as Steve Baxter in Russell T Davies' *The Second Coming* (2003).

Below right: The Ninth Doctor dressed down, compared to his predecessors.

Opposite page: An early publicity shot of the Doctor in the TARDIS for 2005's Series 1.





Right: The Ninth Doctor is "just a bloke with a space-time machine" says Steven.

Far right: The closing moments of *The Doctor Dances* see the Doctor and Rose (Billie Piper) make "some moves" in the TARDIS.

Below right: Matt Smith as the Doctor in the first story he recorded, *The Time of Angels/Flesh and Stone* (2010).



## "One thing I really liked about Chris' Doctor was, to hell with eccentric, he was nuts!"

→ boffin-y Doctor, and Matt [Smith] moves a lot back to that.

"But Chris did shift it in a very stripped-back way. Again, there's a lot of Russell in this, just saying, 'Let's take it right back. No funny clothes. No forced eccentricity. Just, he's a bloke with a space-time machine.' As I say, I think we gathered in more notes of the eccentric old madmen as we went along. But in a way, Chris does bring some of that to the part. He seems like an ordinary bloke for, you know, five minutes and then boom, he says something insane. And one thing I really liked about Chris' Doctor was, to hell with eccentric, he was nuts! He was nuts!"

Eccleston's on-screen tenure lasted little more than three months, but Steven reckons he hit the ground running. "Now, of course, if you asked most of the Doctors – probably all of the Doctors – they think they nailed it more in their second year. I'm not sure it's true of any of them. I think they all come through the door incredibly strongly. When they look at themselves, all of them, all five of the current ones – and I'm sure all the old ones – they stare at someone they know was terrified.

"Matt Smith was terrified in his first year as Doctor Who. I remember him, late on, during our last drink together while he was still on the show, telling me, 'I went to bed every night and thumped my head against the pillow, thinking, "I can do this, I can do this!"' So, in his first season [2010], he sort of thinks, 'That's just a terrified young man.' That's not what we saw. He recorded *The Time of Angels* first, and I can't see a single thing wrong with that performance."

Going back to the Ninth Doctor, one of his loudest moments – in all senses – was the resolution to *The Doctor Dances*, the second part of Steven's story,



and his exclamation, "Everybody lives!" How quickly did Steven get to that line when writing the script?

"I think at a certain point I realised I hadn't killed anyone. That's unusual. So I made a virtue out of it. I don't think it comes in till the second draft. But I knew from early on that I was having a big old happy ending. At that point, the show wasn't doing that massively, or having unequivocal victory. So I thought, 'Well, if this is a big one, let's have the Doctor joyous.' It's not that he won, that would be wrong. He doesn't care about winning, or whether or not he was the instrument of salvation. What he cares about is nobody dies today. To me, the line is quite sad. Because it means, 'So how do you feel the rest of the time, Doctor? You must be in hell at the end of *Horror of Fang Rock* [1977].'"

Long after Eccleston's time on the show – and chiefly by Steven's own hand – we began to understand his character as a survivor of the Time War. Was any of that in the original writers' outlines back in 2003?

"It wasn't especially. I sort of uncovered that. Originally, it was just a bit of backstory Russell was putting in, giving him some *High Plains Drifter* [Clint Eastwood's 1973 Western] cred, and all that. At the beginning, it wasn't clear it was necessarily the Doctor who'd done the dirty [destroying Gallifrey]. As you probably know, this was Russell restoring the original format. Because if you look at the original documents of *Doctor Who* from the early 1960s, he's the survivor of a terrible war that wiped out his own people. And that was really quite a smart move. Because then you don't have to worry about the episode where he has to go home and meet his own people. I just hope no one goes and brings Gallifrey back at some point!"

Similarly, was angst ever a keynote for this incarnation? "No, that wasn't an overriding principle. Instead, you'll see written in the scripts, and you'll see it in the outlines – and I heard it repeatedly in script meetings: The Doctor loves his life. The Doctor is excited by the TARDIS. And he's running towards all these amazing events. He's trying to witness and be part of as much as he can. He has great joy.

"Now obviously, with a joyful character you need there to be an undertow of something else, because there always is. But this man enjoys what he does. I think Tom Baker said something similar about *Doctor Who*. He said his aim was for the Doctor to be in a state of celebration about everything, including danger. And I think there's a strong element of that with the Ninth Doctor.

"The trouble with writing *Doctor Who* is if you go dark with the Doctor. I *have* done that occasionally and the abyss opens up. I mean, dear God... He's lost everybody! He's losing everybody! He's in the middle of a temporary friendship that will leave him devastated when it ends! You've got to be careful with that."

There's one final thing we put to Steven before, yes, he is going to have to get back to writing. What does he make of the Tom Baker quote that the Doctor is not really an acting role, because it doesn't come with any character development?

"I've never understood that. I know lots of people who don't develop. In fact, I think everybody doesn't develop. I know what it means, *I think*, which is that the Doctor isn't particularly on the hero's journey. If you think about it, the Doctor races out of the TARDIS, gets involved with

other people, saves the world, races back to the TARDIS and doesn't remember most of it. Most of the time, he's not massively changed by what happens to him. So it's not his story in that sense.

"One of the things that most irritates hardline *Doctor Who* fans is the story being about the companion. Well, there's no comparison. The companion was walking along one day and there was a blue box and their vision of the universe was changed and expanded forever. The Doctor's story can't compare to that.

"But I still don't understand why Tom Baker thinks that's not acting. It's, after all, the greatest performance he's ever given. And I think he's a great actor. It's a great and detailed and incisive performance. It's definitely acting. OK, it's not telling the hero's journey but... does that mean parts are only worth playing on those tiny days when your entire life changes forever? Most days are not like that."

He tosses his hands up, about to disappear back into the lockdown gloom. "Certainly not at the moment!" **DWM**

## RIPPING YARNS

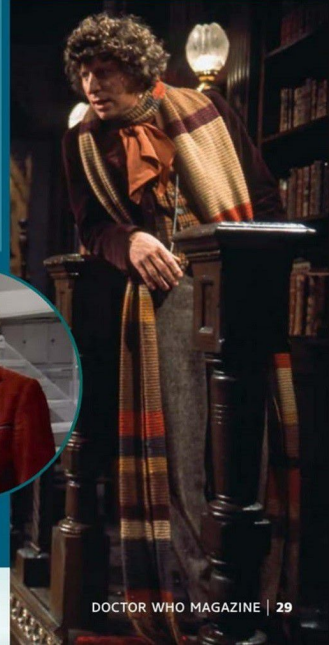
"There was an element of don't-frighten-the-horses about Chris' costume," Steven points out. "I was very much not on the front line of this, but you know, we were sort of easing back through the door, saying, 'Doctor Who – he's not gonna wear a daffodil in his hat or something.'"

"Look, I'll just say something utterly heretical. I don't really like Tom Baker's long scarf. I didn't like it at the time. I thought he looked better without it. I remember when he took it off in *Planet of Evil* [1975] and thinking, 'Yeah, you look great now.'"

"You know how you have this impression that Tom Baker's rather stooped? He's not. He's wearing 17 feet of wet wool. He can barely stand! So what I didn't like about it, and I suspect Russell didn't like about it, was, 'Take it off when you're indoors!'"

"What was interesting when David Tennant came along and

he wanted that super-long coat, was that Russell would go through every script and note when he put it on and when he took it off. He didn't want to see a man standing around indoors wearing that coat. Otherwise, he'd have to write in dialogue saying, 'Why are you wearing your coat indoors, Doctor?'"



Above left and right: The Doctor confronts the Daleks in *The Parting of the Ways* (2005).

Below left inset: The Fourth Doctor (Tom Baker), without his familiar scarf, in *Planet of Evil* (1975).

Below right: Weighed down by the woollen neckwear in *Pyramids of Mars* (1975).



# RAVAGERS

Christopher Eccleston will be making his long-awaited return in a new series of audio adventures from Big Finish.

DAN TOSTEVIN discovers what's in store...

Below: Tom Webster has created the art for *Ravagers*, Christopher Eccleston's first box set of audio adventures as the Doctor.

It's nearly 16 years since Christopher Eccleston last played the Doctor. But on audio, it's like he's never been away.

He reprises the role in *Ravagers*, which opens in the middle of an adventure – as if the Ninth Doctor has been travelling the universe all this time, and we're just catching up.

"I wanted to hit the ground running and show the Ninth Doctor in a series of different, definitive modes," says its writer, Nicholas Briggs. "He's in triumphant mode when we first hear his voice. Then everything goes wrong, and he's cross and confused and snappy. But then he flashes back to when he was investigating something, being bold, walking straight in on a situation and taking control. He's almost immediately under threat in London, 1959, right in the middle of a fight. Then he quickly solves a complex problem and sets off on a mission.

"In all that, which happens within the first half-hour, you get all the essential ingredients of *Doctor Who*," Nick continues. "Crazy ideas, heroism, mystery, peril...

The first half of the first episode is almost like an extended trailer for the way we're going to do it. It says to the audience: 'Trust us! We know what *Doctor Who* is.' And it was the first 22 pages, which I sent to Chris' agent, that convinced him to do the job."

Big Finish first approached Chris about playing the Doctor on audio in 2014.

"Over the years, I've probably asked three times, and it's been no," says Jason Haigh-Ellery, the company's managing director. "But Chris very nicely sent his regards to Nick." Chris and Nick had met on the set of *Doctor Who*, where Nick provided the voice of the Daleks. "So we knew," says Jason, "that it was more about needing to be the right time for Chris than him not wanting to work with us."

The right time turned out to be February 2020, when Chris and Jason were both guests at the Gallifrey One convention in Los Angeles. "Chris was aware that people remembered him in *Doctor Who*, but I don't think he really understood that people loved him as Doctor

Who until he went to his first convention. He went to a couple in the UK, and then he was invited to Gallifrey. So I introduced myself and said hello. And he said, 'Do you know what? Make me an offer.'

"The primary reason was the fans. He was slightly taken aback by the love and affection he'd been shown, and by how many people were telling him 'You're my Doctor'. I think he assumed, because he was only in the series for a year, that other Doctors were more important than him and that he was a footnote. But I think a lot of people told him how important he was to them, and how important he was to the series."

It took "a good four or five months" of discussions, Jason says, for Chris's openness to become a definite yes. "There were certain criteria that Chris wanted to talk through: story developments, talking about writers, talking about actors he wanted to work with... There was a lot of 'I'm not saying I'm doing this, but if I did it, what would this and this be?' He has a very strong view of how the Doctor is. He wanted to make sure that, if he was coming back, it would be the best."

Jason's initial suggestion was for Chris to record three stories ("I was wary of trying to push him too far," he admits), but Chris was open to more. "If he was going to do this," says Jason, "he wanted to do a proper series."

**"CHRIS WAS SLIGHTLY TAKEN ABACK BY THE LOVE AND AFFECTION HE'D BEEN SHOWN, AND BY HOW MANY PEOPLE WERE TELLING HIM 'YOU'RE MY DOCTOR'."** JASON HAIGH-ELLERY

The plan was expanded to 12 episodes, divided into four volumes. The first would be written entirely by Nick, with other writers invited to fill the nine remaining slots. "As part of the process of discussion with Chris, we actually had all the storylines written up, so he knew what was going to happen," Jason explains. "I don't think he ever thought he was going to play the Doctor again, so to come back to that role meant that he needed reassurance from us about what we were going to give him."

"We asked the writers to pitch paragraph ideas," recalls script editor Matt Fitton. "I think each of them sent two or three different ones in. Then we took the ones we liked and sent them over to the agents and the BBC, and they came back with suggestions. It was mainly just tweaks and ideas on location and characters."

And then Chris said yes. "I think, for Chris, it must have been like climbing up to the top of a very high diving board," Jason suggests. "You're standing there ready to go, and there's a certain amount of trepidation. But once Chris said, 'We're doing this, I'm committed', that was it, and he was 100 per cent in. There were no more concerns."

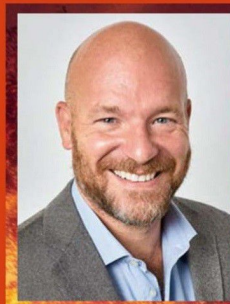
The 12-episode audio season is effectively a whole new era for the Ninth Doctor.

"It's set before the Doctor meets his on-screen companion Rose," explains Matt. "We didn't want to interrupt the lovely arc of that story, so there are no long-term companions who are going to stay with him.



What he's doing in these stories is dropping in and helping. He's looking out for people in trouble, or going about his business, and when he happens upon a situation, he will step up and be the hero. I think all of those things are attractive to Chris' idea of the Doctor: this lonely traveller who wanders around and makes a difference to people's lives.

"It does feel different," Matt continues. "It doesn't feel part of the 2005 TV series, because that series is such a complete whole in and of itself. We didn't really want to do Time War angst, either – I think that may have been something Chris wanted to steer away from, at least initially. It's absolutely the Ninth Doctor, but in a different place." →



Top: *Cataclysm* is the second of three stories in *Ravagers*.

Above left inset: Jason Haigh-Ellery, the managing director of Big Finish, asked Chris to return to *Doctor Who*.

Left: Nicholas Briggs, the writer and director of *Ravagers*, was a voice artist on *Dalek* (2005), in which Chris starred.





## DEFINING THE DOCTOR

Before scripting *Ravagers*, Nicholas Briggs spoke at length with Christopher Eccleston's agent about the kind of story the actor wanted.

"She communicated to me that he didn't want to start with something dark and brooding," says Nick. "He wanted it to be very positive, forward-looking and heroic. She asked me to write a description of how I saw his character fitting into our stories."

This is what Nick wrote...

He's a man who looks forward, not back. He wants to make a difference in the universe. Where there is evil and injustice, he will fight it. Ideally, he believes in people finding their own solutions. He doesn't want to be their father or their saviour, but more often than not, problems present themselves – and when he can see no other way of stopping the bad things from happening, he can't help but wade in, speak his mind and right those wrongs. But he wants to inspire people to be the masters of their own destiny. He doesn't want to prescribe what kind of life they should have. He wants everyone to realise their true potential.

And at this point, he isn't keen on taking anyone with him in the TARDIS – but inevitably, he finds he has to do a favour, help someone to get from A to B, or even C to X if they're really in need. And he's not one to

leave someone in the lurch. But his real goal is to see the universe at its best. He hopes against hope that the 'evil' forces of the universe will surprise him one day and make the better choices. Despite all the destruction and suffering he has seen, he's an optimist and even when he's crushed by the disappointment of evil acts, he'll put a brave face on it and push ever onwards.

→ "Chris didn't want his stories to be doom-laden or stuck in introspection," says Nick. "He wanted that positive energy. So my aim in *Ravagers* was to start a story with him at the point of victory. He's got a friend working with him. They're confident everything's been solved. It's the last few minutes of a *Doctor Who* story, with victory imminent. Then something goes wrong, and he spends the story almost retracing his steps. It's the Doctor at his best, without a clue and with catastrophe nipping at his heels – but he never loses faith. He always believes he'll find a way to make things work out."

While later volumes will contain standalone episodes, Nick's *Ravagers* is a three-part epic. "The Doctor



**"CHRIS DIDN'T WANT HIS STORIES TO BE DOOM-LADEN OR STUCK IN INTROSPECTION."**

NICHOLAS BRIGGS



Top left: *Food Fight* is the third and final story in *Ravagers*.

Top right: Ben Lee, who plays Lieutenant Farraday in *Ravagers*, in his home studio.

Far left: The Doctor (Christopher Eccleston), alone in his TARDIS in *Rose* (2005).

Left: Chris recorded *Ravagers* in the Big Finish studio. Photo © Tony Whitmore.

discovers some time eddies which appear to be randomly sabotaging history," he explains. "So he traces one back to where and when it seems to be coming from. There, he discovers the Sphere of Freedom, a vast planet that is the gaming hub for the galaxy. But it's a gigantic industry that has very little compassion for the 'cogs' that keep it running, like a young chef in the galley of the Central Arc on the Sphere of Freedom. Her name is Nova, and she's about to have her world turned upside down by the Doctor."

Nova is played by Camilla Beeput. "She did a fantastic audition," says Nick. "The way I wrote the part could invite a misreading of the role. You might think Nova was very negative, but she's wounded and guarded. She has suffered and has a deep emotional angst at the centre of her, but there's also a delight in her soul. So when the Doctor first meets her, and she's very aggressive, there has to be something in the performance that signals she's masking something. Those moments of warmth have to inconspicuously flicker through the chinks in her armour. And Camilla did that perfectly, first time."

Nick also served as director for *Ravagers*. "There's something about working with a Doctor for the first time that makes a *Doctor Who* fan like me utterly terrified," he admits. "It's excitement and anticipation in overdrive. Chris is very specific about everything, and he takes notes beautifully, with such precision. He's not remotely precious about his performance. He's a craftsman and he wants to get everything right, all the time checking with me that I'd got what I needed from him. And we had so many laughs along the way. He told



some great stories and sang far more than any Doctor I've worked with. He loves music!"

"Nick's been like a schoolboy – he's so excited about it," says Jason, smiling. "Every other morning, I would come and look at my emails, and there would be a little sound file sent to me – a little bit of Chris

doing something – and Nick's like, 'Listen to this!'

"Chris means a lot to me as the Doctor," adds Jason. "He got it so right when he did the series. And it's very exciting to have him back." **DWM**

*Ravagers* is released in May, and is available to preorder now from [bigfinish.com](http://bigfinish.com) as a CD box set and digital download. It will also be available as a limited-edition box set of three vinyl LPs.

Above left: Jayne McKenna, who plays Audrey.

Above right: Camilla Beeput, who plays Nova.

Below: The cover art for *Sphere of Freedom*, the first story in *Ravagers*.

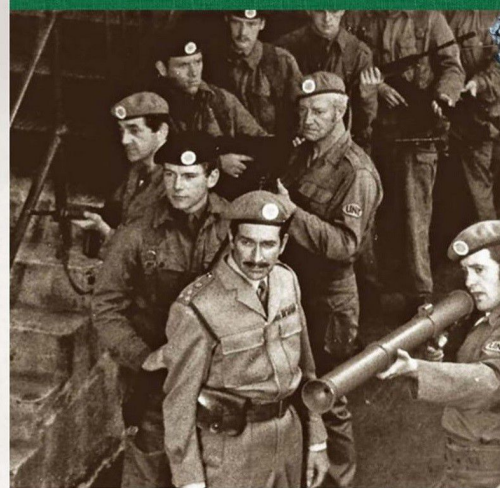




# REUNITED WITH UNIT



**ROSSA McPHILLIPS** discovers what happened to the real soldiers who formed part of UNIT, the military force that defended the Earth from alien attacks.



Our favourite Time Lord has never held the military in high regard. "Among all the great wonders of the universe, there's nothing so firmly clamped shut as the military mind," says the Seventh Doctor in *Battlefield* (1989). Later, the Twelfth Doctor disapproved of Clara's choice of ex-soldier Danny Pink as a boyfriend in *The Caretaker* (2014).

The Doctor's belief in peace and tolerance is laudable, but, as Terrance Dicks once remarked, peace means a tedious show. Plus, the Doctor's first real 'job' on Earth was working for a military organisation, UNIT, and he wasn't above blasting a belligerent Ogron.

Formerly known as the United Nations Intelligence Taskforce (but renamed the Unified Intelligence Taskforce in 2005), UNIT served as the perfect story engine for the exiled Third Doctor. Alien invasions, aggressive reptilians and the Master's diabolical schemes couldn't be resolved by diplomatic means. And no one does action quite like the military.

As an ex-soldier myself, it was always humbling to know that the armed forces had actually participated in several *Doctor Who* episodes, most notably the Royal Navy's involvement in *The Sea Devils* (1972), which was memorably captured in the *Hello Sailor!* documentary on the 2008 DVD. It's also generally accepted that soldiers from the Coldstream Guards took part in *The Invasion* in 1968, and that the Royal Marines and Royal Air Force assisted on *The Mind of Evil* (1971).

"They just add such kudos, such authenticity," says John Levene, who played UNIT's Sergeant Benton in the latter

**"THERE'S NOTHING WORSE THAN SEEING SOMEONE WITH LONG HAIR IN A BERET THAT DOESN'T FIT IN A UNIFORM THAT WASN'T MADE FOR THEM."**

**JOHN LEVENE**



two stories. "There's nothing worse than seeing someone with long hair, with a beret that doesn't even fit, in a uniform that wasn't made for them, in *Doctor Who* or any show where there's military."

But what did the soldiers who appeared in *The Invasion* and *The Mind of Evil* make of this curious sideline? I decided to track them down.

I began my research at the BBC's Written Archives Centre, but unfortunately no correspondence between the *Doctor Who* production team and the Ministry of Defence appears to have been preserved. A Freedom of Information

Act request for army records on the subject also came to naught. There was, however, some information in the *Complete History* partwork, and in the info text on the 2006 DVD of *The Invasion*.



On Monday 9 and Tuesday 10 September 1968, the Ministry of Defence provided a company of the Coldstream Guards for battle scenes at the TCC Condensers facility in Ealing, which was doubling as a factory run by International Electromatics. These real-life soldiers were reportedly under the command of one 'Major Courage'. Nicholas

Courtney (who played Brigadier Lethbridge-Stewart) also attended a Coldstream Guards function after filming, where he met the company's real commanding officer, 'Second Lieutenant Lord James'.

A query to the Coldstream Guards Association prompted a surprising response: "I can categorically tell you that no officer under the name of Courage served in the Coldstream Guards in the 20th century," began the message. "Likewise, there was no Second Lieutenant Lord James serving in the Coldstream Guards during the 1960s."

So, who was Major Courage and how did he become linked to *The Invasion*? →

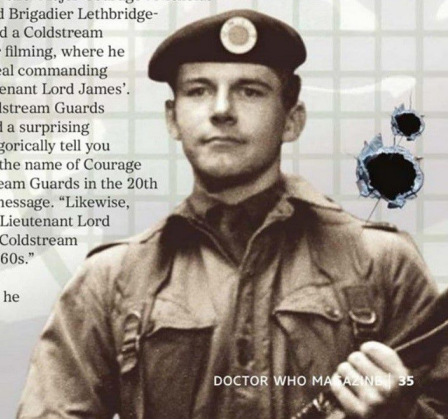
Opposite page: Jon Pertwee with soldiers from the British Army's 36th Heavy Air Defence Regiment and a Thunderbird missile in October 1970, during production of *The Mind of Evil* (1971).

Above left: Brigadier Lethbridge-Stewart (Nicholas Courtney) leads his men into action in Episode Eight of *The Invasion* (1968).

Above right: Professional soldiers were among the cast playing UNIT troops in *The Invasion*.

Left inset: *The Invasion* saw John Levene make his debut as Sergeant Benton.

Below: A UNIT soldier prepares for battle in *The Invasion*.







**Above left:** The real soldiers in the cast of *The Invasion* check their kit.

**Above right:** *The Invasion*'s writer Derrick Sherwin with director Douglas Camfield, preparing to film a scene with the Cybermen for Episode Eight.

**Below left:** Nicholas Courtney as the Brigadier.

**Right inset:** UNIT troops storm Stangmoor Prison in Episode Five of *The Mind of Evil*. These scenes were filmed on location at Dover Castle.

**Below right:** Timothy Combe, the director of *The Mind of Evil*, returned to Dover Castle for the 2013 documentary *The Military Mind*.



→ There was a Major RAG Courage, but he was in the Grenadier Guards, not the Coldstream Guards, and is now deceased. Further investigation revealed that 'Rags' Courage, as he was known, was the public relations officer at Headquarters London District, the army's London command, in 1968.

All units within the army's Household Division (Coldstream Guards, Grenadier Guards, Irish Guards, Scots Guards, Welsh Guards and Household Cavalry) answered to Headquarters London District. None of these units responded to media enquiries themselves, as all such requests came through the overarching headquarters, which then apportioned the task to whichever unit was available. It was likely that Courage liaised with director Douglas Camfield to agree on military assistance

for *The Invasion* in his role as PR officer – but he didn't take part in filming.

Courage passed Camfield's request to 2nd Battalion, the Coldstream Guards. No 4 Company of the 2nd Battalion, whose platoon commander at the time was Second Lieutenant Lord James Ramsay (now the 17th Earl of Dalhousie), was selected to assist the BBC. It's likely this is the 'Second Lieutenant Lord James' mentioned in the DVD notes.

Lord James Ramsay has been positively identified by veterans as an officer standing next to Nicholas Courtney in Episode Eight of *The Invasion*. The Coldstream Guards Association wasn't in contact with the Earl of Dalhousie, but I was able to approach him through his role as president of one of the branches of the Scots Guards Association.



**W**hile I waited for a response, I shifted my attention to *The Mind of Evil*. This also proved challenging. *Doctor Who* lore states that the Royal Marines assisted in filming the attack on Dover Castle, which was standing in for Stangmoor Prison. The Royal Marines Association was willing to help, but none of its members confessed to taking part in *Doctor Who*. Ever. I turned to the director of the story, Timothy Combe, to see what he could remember about the Royal Marines taking part. I was surprised at his response. "There were actually no soldiers involved in the sequences at Dover Castle," he says. "These were all done by stuntmen. Havoc was the company I used for the stunts, having used them on *Z Cars*."

Stuntman and Havoc stalwart Derek Martin, who participated in the action scenes at Dover Castle, concurs. "Derek Ware organised it all. We were all his men from Havoc. Quite a few of us had done national service, so we knew to hold a rifle, knew how to hold yourself, come to attention, so we were all kind of OK on that front."

The surprises didn't end there.

Filming on *The Mind of Evil* began on Monday 26 October 1970, with producer Barry Letts reportedly securing an agreement with the RAF's 36th Heavy Air Defence Regiment to support the story's production. However, there is no 36th Heavy Air Defence Regiment in the RAF.

The 36th Heavy Air Defence Regiment, then based at Horseshoe Barracks, Shoeburyness, was part of the British Army's Royal Artillery arm, which is often abbreviated to RA – possibly explaining the misunderstanding.



Separately, RAF Manston and RAF Swingate were used to film various scenes in the story, which may have also added to the confusion.

Former Gunner Kenneth Davenport, who was part of 36th Heavy Air Defence Regiment, came forward after I posted my query with the RA Association website. He'd taken part in filming *The Mind of Evil* but, like me, hadn't heard from any of his colleagues who were also involved. "I think some of them would've gone to the great battery in the sky," he says sadly. "Certainly, I haven't seen any of them at reunions." It's likely to be a similar scenario with the soldiers who took part in *The Invasion*, many of whom, if alive, are likely to be in their seventies or eighties.

Aside from *The Sea Devils*, there's scant evidence that further help was requested from the MoD on other stories during the original run of the show. This was probably for purely practical reasons. By 1972, Barry Letts and Terrance Dicks were piloting *Doctor Who* away from earthbound stories to adventures set on other worlds. *The Invasion* and *The Mind of Evil* were expensive productions, and, as Derek Martin says, members of Havoc and other stuntmen were quite capable of providing soldierly realism when required. Also, the actors' union, Equity, may have raised an eyebrow if real soldiers were replacing trained actors.

Whatever the reasons, the fact that real soldiers were in *Doctor Who* is indisputable – just not in the way previously thought. These real soldiers provided the early UNIT stories with some much-needed verisimilitude. The British Army added a small – but vital – ingredient that helped solidify UNIT as an efficient story engine for the Doctor's exile on Earth and helped ensure the organisation's longevity throughout *Doctor Who*'s history.

## THE SOLDIERS

### JAMES RAMSAY 17TH EARL OF DALHOUSIE

*The Invasion* (1968)

"Call me Jamie," says James Ramsay, 17th Earl of Dalhousie. He might be the first ever coronet to have been in *Doctor Who*. "Not certain about that," he muses. "It's possible!"

His army career was brief. "I did four years," he says. "In those days you joined as a recruit, so I passed out as a private soldier. I went to officer cadet school at Mons, Belgium, which lasted six months, and then I joined 2nd Battalion, the Coldstream Guards at Chelsea Barracks. The battalion had just come back from Aden when I arrived."

**"NICHOLAS COURTNEY SORT OF ADOPTED ME AND TOOK ME UNDER HIS WING, HE WAS VERY FRIENDLY." JAMES RAMSAY**



It was soon after Jamie's arrival in 1968 that he was given an unusual task. "I was summoned by the adjutant. I thought I was in trouble again, but he told me I wasn't. I was to take a lorry-load of soldiers and do this thing for *Doctor Who*. So

I went up to, I think, Millbank Towers, where they were filming, the day before and met the director Douglas Camfield.

He was a charming man. He told me what he wanted and then we all rolled up the next day at the site in Ealing, I think it was.

"Nicholas Courtney sort of adopted me and took me under his wing. He was very friendly. There were some very nice girls on set as well, and the guardsmen were very happy to see them."

Were the soldiers unsure about saluting Nicholas Courtney? "Well, I certainly remember saluting him," says Jamie, "because it was all part of the filming. If you're a guardsman, you basically salute anything that blinks."

"I remember being slightly nervous because the soldiers put down what I call a very rapid fire. They pinged them away very quickly." Even blanks, Jamie explains, can cause injury at close range. "It was quite the barrage. I was trying to get them to fire in a targeted fashion, but the director seemed quite happy."

Camfield wasn't always pleased with them, though.

"Patrick Troughton was *Doctor Who*. There was a scene where he had to run down an alleyway, with bullets pinging off the wall, which were sort of kids' ring caps →



**Above:** Episode Four of *The Web of Fear* (1968), directed by Douglas Camfield, was the first time that we saw Colonel Lethbridge-Stewart and his troops engage the enemy on the streets of London. In this story, the alien menace was the Yeti.

**Left inset:** James Ramsay, 17th Earl of Dalhousie.

**Below left:** James Ramsay as a UNIT soldier in *The Invasion*, receiving orders from the Brigadier.

**Below right:** The regimental badge of the Coldstream Guards.





# REUNITED WITH UNIT



Above left: Actor and stuntman Derek Martin with Nicholas Courtney during location filming for *The Web of Fear*.

Above right: "Fake troops" and armed convicts secure the Thunderbolt missile in Episode Four of *The Mind of Evil*. The troops were played by real soldiers from the 36th Heavy Air Defence Regiment.

Right inset: Ex-Gunner Kenneth Davenport has fond memories of filming *The Mind of Evil*.

Below left and right: Douglas Camfield in 1965; Camfield directing Cybemen on the streets of London for *The Invasion*.



Scotland where his family estate is located – and where he's President of the Scots Guards Association in the Dundee and Angus area.

Has he thought much about his *Doctor Who* experiences since 1968? "No, I'm afraid I'd rather forgotten about it. I don't think it's featured hugely in my memories of my army career, but it was certainly one of the more attractive days. Yes, it was a really, really nice day. An enjoyable adventure, you might say!"



## KENNETH DAVENPORT

*The Mind of Evil* (1971)

"All I was told was, 'Right, we're going away to Dover for a few days,'" remembers ex-Gunner Ken Davenport, who took part in filming for *The Mind of Evil*. "You'll need to bring a change of clean clothes to last you four or five days." Our sergeant, John Herridage, just said we were lending the BBC a missile and launcher to film *Doctor Who*.

A genuine Thunderbird missile was loaned to the production team to represent the 'Thunderbolt' with which the Master planned to wreck the world peace conference. "The Master was supposedly going to use it to blow London up," says Ken. "But it couldn't do that at all. It's actually an anti-aircraft missile. In those days, we were right in the heart of the Cold War and we used to have two planes up in the air 24 hours a day. The Russians



## "JON PERTWEE WAS BRILLIANT. OUT OF THE WHOLE OF THE CAST, HE SPENT MORE TIME TALKING TO US THAN ANY OF THE OTHERS."

### KENNETH DAVENPORT

had the equivalent up in the air 24 hours a day, so that was our target. That was what the Thunderbird missile was actually for."

Ken and his fellow soldiers swelled the ranks of the Havoc stunt team during Episode Four's ambush of the missile convoy, filmed on Archer's Court Road in Whitfield, just outside Dover. "John Herridage was driving the army wagon that's towing the missile," remembers Ken. "When we, as the prisoners, hijacked it, I was pulling John out, but he got his foot caught between the brake and the clutch. So that was a cut and they had to do it again. That was quite funny."

Ken has fond memories of the show's star. "Jon Pertwee was brilliant," he says, "entertaining us and just generally chatting with us. Out of the whole of the cast, he spent more time talking to us than any of the others. He was a really, really nice man."

"I remember at one point, Jon Pertwee goes up to Roger Delgado, who played the Master. It's supposed to be a serious scene. Jon Pertwee just looks at him, then puts his arm around him and they both start singing! When the scene was over, they just carried on!"

Ken remembers a lot of downtime during filming. "We got friendly with one of the stuntmen, I can't remember his name. If we broke for dinner, he might say 'Relax, come back in an hour and a half' or something. And we'd go



find a pub with him. He used to drive an Austin Mini Cooper F but he went so fast round those country roads, he used to frighten me to death – and I'm a soldier!"

The production team treated Ken and his fellow soldiers well. "The BBC had an outside catering bus and they could cook a full Sunday meal in it. The food was absolutely outstanding – excellent. They also put us up in a three-star hotel. I dare say the actors, the main cast, would've been in a four-star hotel somewhere. But you know, when I was in the army, a three-star was very nice, thank you very much!"

After his time in the army, Ken became a lorry driver for a while. He finished up working for MENCAP, assisting adults with learning disabilities.

"I've often thought about *Doctor Who*," he says, reflecting on his career. "I still talk about it. I've got the photograph of us all on the launcher with Jon Pertwee. It's really faded, but the back of it is so rare, as it's signed by Jon Pertwee. 'Go the lads of 36' it says – or something like that. As I said earlier, a lot of those lads are probably no longer with us now."

Ken claims it was the best two weeks he had in the army. "It was interesting watching the filming and being part of it. It was interesting meeting the actors. And the nights were brilliant because there was somebody from the production department and I think his job was to

come to the hotel and buy us beer all night! The other good thing about it was, when we got back to camp, we got a letter from the BBC with that photograph in it and a cheque for about three times my monthly salary!" **DWM**



Top left: Armed convicts defend the hijacked Thunderbolt missile in Episode Four of *The Mind of Evil*.

Top right and below inset: The hangar scenes in Episode Four of *The Mind of Evil* were filmed on location at RAF Manston in Kent on 29 October 1970.

Above: The badge of the Royal Regiment of Artillery.

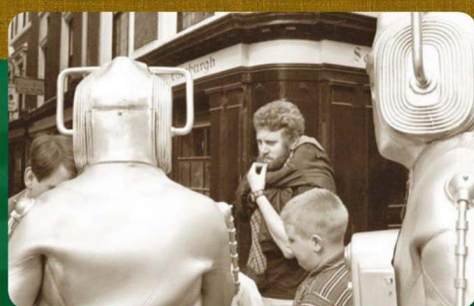
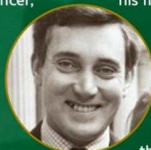
Below: Cast and crew, including Roger Delgado, Neil McCarthy and Jon Pertwee, take a break during the filming of *The Mind of Evil* Episode Six.

## BAPTISM OF FIRE

Douglas Camfield is widely regarded as one of *Doctor Who*'s finest directors. He's just as renowned for the military way he organised his productions. Camfield had done national service with the Royal Army Service Corps as an officer, then transferred to the West Yorkshire Regiment as a reservist. He applied to join the Special Air Service (SAS), part of British Special Forces, in the 1950s, but had to pull out when he broke his ankle during training. Camfield brought his military experience to his new career at the BBC. "I remember him plotting out studio time and mapping out his cameras on his

desk at home," says Camfield's son Joggs. "He was very organised, very precise around having a plan about what the shoot days would look like and how they would operate. I always saw a precision in there that I assumed had come from his military background."

"All the shooting schedules were done in a beautifully military way," remembers John Levene. "I loved it because it meant that I knew at 10.15 we were going to be doing a two-camera shot, and then at 11.15 we were going to that red shed to do this, that and the other. I remember thinking, 'My goodness, that's the way to direct!'"



According to his biographer Michael Seely, Camfield even issued colleagues with military ranks while describing rehearsals and recording as "the field of battle".

"I know from people that worked with him that he had the aura of a general on the set," says Joggs. "The crew were his company, as

were the actors. Everybody knew their role and everybody knew what was expected of them. It was like they were going into battle for him and didn't want to let him down. If you *did* let him down, you probably did get the wrong side of him but that was because he expected everyone to do their 'duty'."





# REMASTERED

This is already proving to be a vintage year for the *Doctor Who* Restoration Team. **ROBERT FAIRCLOUGH** talks to them about the acclaimed Season 8 box set, the forthcoming Season 24 collection and their evolving techniques.

Above: Episodes of *Doctor Who* starring Jon Pertwee, which previously only survived in black and white, have been restored to full colour by the Restoration Team over the last 30 years.

Right inset above: Audio engineer Mark Ayres – producer, director and founder member of the Restoration Team.

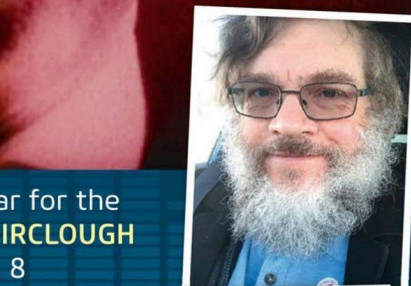
Right inset below: Paul Vanezis – producer, director and founder member of the Restoration Team.

Right: A Time Lord (David Garth) materialises in mid-air in Episode One of *Terror of the Autons* (1971). As with many of the effects in Season 8, this has been improved to make it appear more convincing.

It's almost 30 years since a group of skilled technicians and *Doctor Who* fans unveiled their first project: a recoloured version of the 1971 story *The Daemons*, magically resurrected from archive 16mm black-and-white film and American domestic video recordings in colour. The new Blu-ray box set, *Doctor Who: The Collection – Season 8*, features the latest restored version of *The Daemons*, as well as the whole of the 1971 season, in which Roger Delgado made his memorable debut as the Master.

The core of today's Restoration Team today is made up of Mark Ayres, responsible for audio, and Peter Crocker, the self-confessed "pixel mangler" tasked with picture restoration. How far do they think the renovation of old *Doctor Who* episodes has come over the decades?

"The thing with restoration techniques is that the overwhelming majority tend to be incremental and build on previous



refinements," says Peter. "On Season 8, we've certainly had to use everything in the tool box. Mark's done some incredibly exciting things with the audio – to my ears, anyway – that I never thought would have been possible. Whereas on the picture side, while a lot of work did go into it, from my point of view I wasn't doing anything new. I was using newer versions of software we'd been already been using."

Mark elaborates: "We've probably restored some of the stories four or five times already, but we'll still go back to them again because the HD medium is very different." He found the episodes in Jon Pertwee's



**"On Season 8, we've had to use everything in the tool box. Mark's done some incredibly exciting things with the audio that I never thought would have been possible."** **Peter Crocker**

second year particularly challenging. "Season 8 has always bugged me. Most of it is sort of passable, but some of it isn't. *The Mind of Evil* never was; it's the one show, certainly from that era, for which we've never found a usable off-air sound recording.

"When we went into lockdown, it looked like I was going to get an extra couple of weeks on Season 8 – which actually turned into an extra nine months! So I did some experimenting. I came up with lots of new tricks that involved very extreme sound equalisation, followed by very extreme noise reduction, with various spectral recovery techniques as well. This enabled me to brighten things up and put a few more octaves back into the audio. I applied that technique to *The Mind of Evil*, Episodes One and Two of *Terror of the Autons*, which were also very muddy, and quite a bit of *The Daemons*. Certainly, the first comments I've seen online suggest that people are finding the audio quality much improved, which is gratifying because I spent a long time on it. That's all a roundabout way of saying we're always looking at ways of improving things."

One of the many pleasures of the box set is the omnibus version of *The Daemons*. Originally transmitted on 28 December 1971, it was the first of several movie-length versions of *Doctor Who* stories that

featured on BBC1 in the 1970s. However, just as with the omnibus of 1973's *The Green Death* in *The Collection – Season 10*, there was a problem...

"*The Daemons* omnibus doesn't exist in the archives," admits Pete McGitghe, the range's content advisor. "It was wiped back in the 70s, along with all the cut-downs up to *Planet of the Spiders* [1974]. I knew that an off-air audio recording of *The Daemons* compilation had survived, so I decided to reconstruct the omnibus edition based on that. This was pretty painstaking work, done late at night – marrying the pictures to audio that was never actually in sync.

"While it was really tempting to tidy up a lot of clumsy 1970s edits where material was removed, I tried to

leave it as faithful to the original as possible. With the pictures locked, I turned the project over to Mark, who worked wonders on the soundtrack, as he always does. I know these cut-downs aren't for everyone, but as an alternative viewing experience they can be a cracking watch, removing a lot of padding and resulting in a much tighter Saturday matinee-type rework of the story. I love the shorter version of *The Daemons*. I think it's one

of the best cut-downs they ever did." "If I had to name something I'm most pleased with," says Peter Crocker, "it would probably be the restoration of *Colony in Space*, because I think it's a story that's a bit unloved. One of the reasons it's unloved is because people tend to watch it all in one go, which doesn't do a lot of the less monstrous and more wordy episodes any favours. If it's hard to watch and hard to hear, it's a big ask of people who are only used to modern television, which is a very different beast. →



Above left: Captain Chin Lee (Pik-Sen Lim) in Episode One of *The Mind of Evil* (1971). This episode was meticulously colourised by Stuart Humphries for its 2013 DVD release.

Above centre: Mr Chinn (Peter Bathurst) and Brigadier Lethbridge-Stewart (Nicholas Courtney) in Episode Two of *The Claws of Axos* (1971). Episodes Two and Three of this adventure have been newly restored for the 2021 Blu-ray release.

Above right: The Master (Roger Delgado) in *The Mind of Evil* Episode Six. Episodes Two to Six of this story were colourised using information decoded from the black-and-white film prints.

Left inset: The Guardian of Uxarieus in Episode Six of *Colony in Space* (1971), another story newly restored for its release on Blu-ray.

Left: Pete McGitghe, the content advisor for the *Doctor Who: The Collection* Blu-ray box sets.

Below left: A colour restoration test, undertaken in 1992, on a scene from Episode One of *The Daemons* (1971).

Below right: The same scene as it appears in the new Blu-ray release.





# REMASTERED



**"I'm relieved that I got away with it looking as good as it does, because the system of taking a film recording, then overlaying colour from different sources, is fraught with peril." Peter Crocker**

Above left: The Master makes his debut in Episode One of *Terror of the Autons*.

Above centre: An Axon invades the Nuton Power Complex in Episode Three of *The Claws of Axos*.

Above right: Professor Horner (Robin Wentworth) in Episode One of *The Daemons*.

Right inset: Norton (Roy Skelton) attacks a Uxarian Primitive (Pat Gorman) in Episode Two of *Colony in Space*. This scene was cut before transmission, but the full version has been included in the Blu-ray.

Below left: A deleted scene from Part One of *Delta and the Bannermen* (1987) featuring Mel (Bonnie Langford) and the Doctor (Sylvester McCoy). The scene will be included in the forthcoming Season 24 box set.

Below right: Some of the software used for editing and restoration.

→ I'm very relieved that I got away with it looking as good as it does, because the whole system of taking a film recording, then overlaying colour from different sources onto it, is fraught with peril."

Season 8 was worked on back to back with the box set of Season 24 – "We're all shattered!" says Mark cheerfully – and this next box set offers the tantalising prospect of more extended episodes, thanks largely to producer-director Paul Vanezis. "One of the reasons we've been able to do the extended versions of *The Trial of a Time Lord* [1986, for the Season 23 box set] and most of the Sylvester McCoy episodes," he explains, "is because I made a decision, around ten or 15 years ago, to make sure that the studio recordings were kept. They weren't going to be retained by the BBC archive, so I lobbied that they should be handed over to BBC Worldwide, and they've been in storage ever since."

"*Delta and the Bannermen* Part One has an extra four minutes," explains Paul. "It now runs to 29 minutes and 51 seconds. The battle sequence at the beginning is much longer and there's a completely new TARDIS scene, plus additions to the Tollmaster sequence, the initial Navarino bus scene and the first scene with Weismuller and Hawk. We've also put back a little Ken Dodd joke, which was cut

because it's a very Ken Dodd thing – 'Is that your husband, or have you brought the bulldog with you?'"

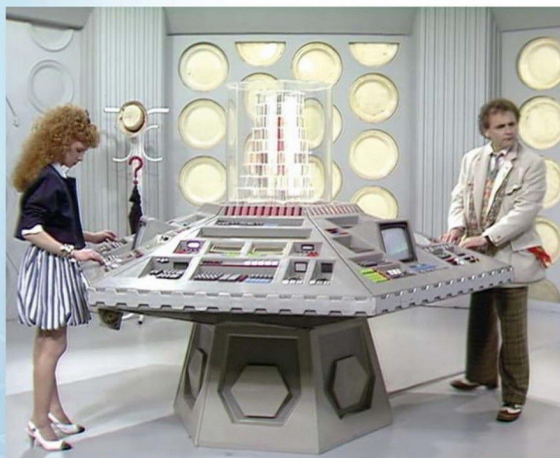
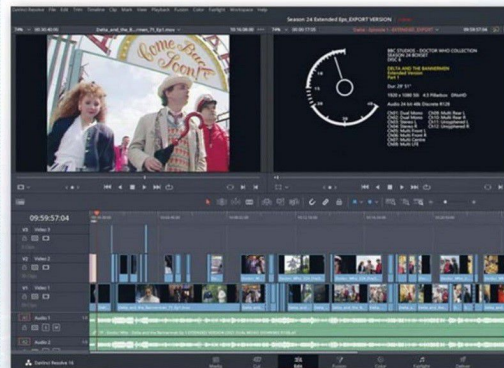
What are the team's thoughts on the future of *Doctor Who* restoration? "I've said for a few years now that I can see a time when we will have what appear to be genuine HD versions of the old stories," says Peter. "How I envisage that happening is to have a huge digital library of texture maps, whether that's skin, eyes, hair, chairs, grass, trees – literally anything.



A very powerful computer program would then analyse the picture and break it down into a three-dimensional world representation, using the texture maps to replace the original low-resolution detail with high-resolution detail. None of the pictures would be the originals, but they would look like them and they would be in high definition. In maybe 20 years' time, the processing power and algorithms will be there to take a 1960s episode of *Doctor Who* and

make – to all intents and purposes – a genuine 4K HD version of it."

"Things are constantly moving on," adds Mark. "Look at surround sound; I'm sitting in my studio and I've got 5.1 in here. But I'm now seriously thinking about going to Dolby Atmos, because that's the next big thing. In a couple of years, you may start to see Dolby Atmos mixes on the box sets – who knows? We're doing what we think are the definitive box set releases now, but in another ten years – as Peter says – somebody may come in and do a full, fool-the-eye HD upres." **DWM**

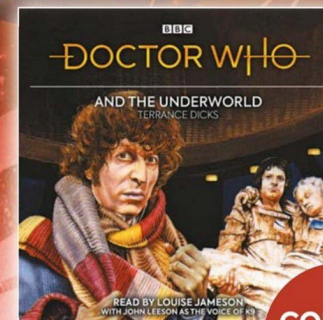
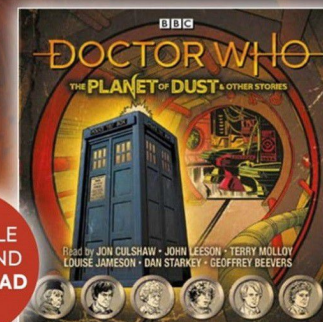


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# DOCTOR WHO

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# The Ninth Doctor

When *Doctor Who* returned in 2005 its distinctive orange logo heralded a golden age of licensed toys and other merchandise. **JAMIE LENMAN** meets some of the collectors who couldn't believe their luck.

**I**t's startling to think that, with an even gap of 16 years on either side, we're now the same distance away from *Doctor Who*'s jubilant 2005 relaunch as we were then from the last series of the show's initial run.

These two stretches of time couldn't have felt more different. Whereas we've become used to regarding our favourite programme as a commercial brand on a par with some of television's biggest names over the past decade and a half, the long hard winter that followed 1989's *Survival* was a largely *Who*-free zone, with only a few dedicated outlets providing for determined fans.

And then suddenly, in the middle of the 2000s, everything changed. *Doctor Who* exploded – not just onto our TV screens, but over the whole country, from high street to corner shop. David Puckridge from London

became a fan after the 1996 TV movie and vividly remembers the stark contrast between the barren days of the early 21st century and the post-Rose deluge. "During the 1990s, *Doctor Who* was far from the mainstream," he says. "There wasn't much merchandise, and that was only available from specialist shops. It felt very strange suddenly seeing *Doctor Who* merchandise everywhere. I was used to it being a slightly embarrassing niche love that I kind of hid, but suddenly it was a success!"

For Glasgow's Thomas Richardson, who had been hooked by the Series 1 premiere in 2005, this plethora of products was like "reasonably priced manna from heaven. In retrospect, just the sheer volume and variety of 'stuff' was astonishing, especially for a brand that seemed pretty much restricted to these isles. The tie-in books, jigsaws, model spaceships, alarm clocks, backpacks, mugs, tiny little spoons that came with the mugs... and so on."

From this overwhelming array of items, Thomas chose to zone in on posable plastic people. "My particular bag has always been the Character Options action figures," he says. "I had over 500 at one time, which I'll concede was possibly a touch excessive..." Any particular favourites? "All the Series 1 figures have a special place in my heart. The huge Reapers and Face of Boe 'deluxe' figures were amazing, although I'm partial to the original 'disco' Ninth Doctor figure too, with his hilariously unnatural poses."

The 'disco Doctor' of legend was released just in time for Christmas 2005 as part of a Radio Controlled Dalek Battle Pack, featuring an action-ready Ninth Doctor and two motorised monsters in striking black-and-bronze livery. The set was also released with a brightly coloured Rose figure in a similar dancing stance. Despite a few design foibles, both figures are remembered fondly by collectors. "They were fantastic fun to play with," says Matt Gaynor of Winkfield Row, "especially if you had cats. Seriously, the old Daleks-and-stairs joke has long →

Opposite page, left to right, top to bottom: A postcard showing a scene from *The Parting of the Ways*; suggested clothing designs from the 2005 style guide; a TARDIS money box; more ideas from the style guide; a Royal Mail postage stamp; a 'Titans' figure of the Ninth Doctor; Character Options' action figures of the Face of Boe and Cassandra from *The End of the World*; a Ninth Doctor mug; Big Chief's Ninth Doctor figurine; the press-release DVD of Rose (Photo © Ian Gutchfield); a Ninth Doctor TARDIS playset (Photos 3, 7, 8 and 12 © Joe McIntyre).

Above: Character Options' action figure of a Reaper from *Father's Day*.

Left: Character's prototype action figures of the Ninth Doctor and Rose are cornered by a Dalek.





# THE NINTH DOCTOR



→ since retired, but no one's yet come up with a resolution to the threat posed to a Dalek from the common cat."

**F**or David, the chance to wield the Doctor's infamous buzzing lock-pick was worthy of a special trip, even if the toy didn't quite match the one on screen. "I read online that Toys R Us on the Old Kent Road had the electronic sonic screwdrivers in stock, so I rushed out, taking a couple of buses to get there," he says, adding with a smile: "The initial release was an odd pink colour!"

This classic design has been repackaged several times over the years in varying shades, eventually spawning an entire range of sonics from more or less every

**"All the packaging was bright, and popped, and was so... inviting."**

Thomas Richardson

Doctor, including the very latest version, with its organic detailing and crystalline power-source. "I still collect merchandise," says David. "I feel compelled to get each new Doctor in action-figure form as well as each new sonic."

No wasting away in alien dungeons for David, then – unless of course they happen to be deadlock sealed...

Top left: Ian Grutchfield, who was *Doctor Who*'s brand manager from 2005, with items from his collection.

Photo © Ian Grutchfield.

Top right: Collector David Puckridge with his sonic screwdriver.

Photo © David Puckridge.

Far left: The original Ninth Doctor sonic screwdriver toy from Character was a curious shade of pink.

Left: A later Ninth Doctor screwdriver, now in turquoise.



Matt Gaynor suggests that the show's eye-catching new graphics may have helped feed the desire to amass as many items as possible. "*Doctor Who* was now branded," he says. "It all fitted the brand guidelines so it was part of a collection, if you like. To have boxes on top of each other that all looked the same was an appeal."

Thomas Richardson agrees. "The branding was a huge and critical part of the early success, I think. All the packaging was bright, and popped, and was so...inviting. It gave it a real energy that screamed *WHY NOT BUY TWO?*, even if the actual product was just, you know, an egg cup."

One man guaranteed to have at least two egg cups in his cupboard is Ian Grutchfield, who acted as *Doctor Who*'s brand manager at the time of the relaunch and was architect of the shop-shelf takeover. "Upbeat, warm colours came from the production style of the show," he says. "But there was

a strong desire to make it work in the toy aisle, ie, to work as a piece of packaging. I recall we were mocked for a lens flare in the logo, in the same way 'Photoshop' became a derogatory term, but we wanted the show to work for children and families, not necessarily just as a piece of sci-fi kit. The challenge was to leave the gift-niche section and get to the gondola end," he affirms, referring to the prestige product-placement at the end of a shopping aisle.

Matt Gaynor, who was working for toy giant Hasbro throughout this period, fully appreciated the impact of Ian's successful marketing campaign. "At one point, my job had me visiting toy stores to check the merchandising and take photos of how the stock was stacked on shelves," he says. "The delight at seeing the *Doctor Who* Feature Wall and hearing the theme tune blast out across so many Toys R Us stores was incredible."

Thomas Richardson echoes the viewpoint that, for a time, *Doctor Who* was simply inescapable. "Definitely up until Woolworths went under [in 2009], it felt like a new status quo in retail had been reached, in which any self-respecting store had a *Doctor Who* section. Service stations in Motherwell were ordering whole cases of figures as naturally as chewing gum

## LOST IN TIME



Some of the most sought-after items on collector's checklists may not have made it into the shops – these are the almost-items, the shades of products that never were. And yet they may be glimpsed from time to time, in a DVD extra or a catalogue for next year's product line.

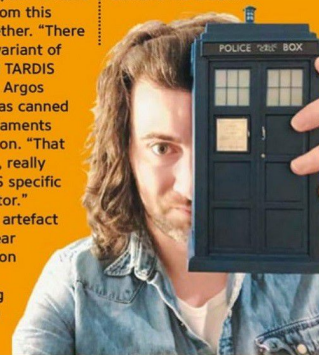
With a range as long-running and expansive as Character Options' *Doctor Who* toys, some figures might even make it to the prototype stage, with a very limited number being physically made up before the idea is axed. One or two of these abandoned concepts have ended up in Ian Grutchfield's private

collection. "My pride and joy is a Rose action figure plastic resin maquette that never entered production," he says, beaming. "It's encased in a glass dome!"

Other items appear to have dematerialised from this dimension altogether. "There was a *Bad Wolf* variant of the flight-control TARDIS announced as an Argos exclusive, that was canned before release," laments Thomas Richardson. "That was what I really, really wanted; a TARDIS specific to the Ninth Doctor."

This wondrous artefact does in fact appear in some production photos, and it's a truly tantalising sight. Other than the mysterious

graffiti, however, there's nothing to separate it from the more common version of the toy – so perhaps with a steady hand and a dab of white paint, Thomas may yet achieve his dream.



and terrible sandwiches. Quite surreal now, when you think about it."

With all this demand for product, it was perhaps inevitable that some slightly eccentric items found their way into stores. "The BBC has a long list of prohibited categories, so most silly ideas didn't reach my desk," says Ian. He admits, however, to okaying some *Doctor Who*-branded Frubes – fruit-flavoured yoghurt in plastic tubes.

But no one appears willing to take the rap for quite possibly the weirdest object to materialise from this era – a pair of walkie-talkies in the unlikely shapes of the Ninth Doctor and a Slitheen. "They were very nice large-scale models, with the Slitheen likeness being very good – but the drawback was that their use involved you having to speak into their armpit," says Matt, wincing. "The range on them was so bad, you couldn't hear what was being said because the person talking to you was louder than the transmitted version – due to the fact they were pretty much standing next to you!"



Cassandra' figure, based on the character's unhappy fate from 2005's *The End of the World* – basically an empty plastic frame on a blister card. "Nothing will ever beat the Destroyed Cassandra figure," says Thomas Richardson when asked about the oddest item in his collection.

Once the batteries had run out, most folks were content to stand these risible radios next to their large-scale figures of other characters from the show, and they remain a popular – if silent – collectors' item. "I only have the Ninth Doctor walkie-talkie from a charity shop," says David Puckridge. "He hangs out with my 12" Tenth and Thirteenth Doctors."

Other items leave even the most ardent fan scrabbling for explanations, such as the infamous 'Destroyed

**F**or some people, it was the range of original fiction accompanying the new series that really pulled them into the world of the show. Stuart Cottrell from Exeter remembers the thrill of exploring strange new planets and alien environments through the pages of a book. "I was always a big reader, and books were very acceptable things to ask grandparents for as birthday presents, so I piled up the collection quite quickly. I loved browsing bookshops, so I would have seen the Doctor and Rose's faces staring down at me from above that fiery orange logo, and found it terrifying and irresistible," he says. "They also looked great. Compact hardback books with the Doctor and Rose on the front, an image for the story, a big font title – they just looked really dramatic and substantial, and they looked amazing lined up on a shelf or laid out on the floor. That's really what hit the collectors' spot."

Ian Grutchfield remembers these titles as being central to his merchandising plan. "We wanted to replicate the ethos of the show, so an area we actively courted was original novels – new fiction, not TV tie-ins. I know [showrunner] Russell T Davies backed this, and championed new →



Top left: The resin prototype of a Rose action figure.

Photo © Ian Grutchfield.

Top right: Collector Thomas Richardson.

Photo © Thomas Richardson.

Above left inset: The Destroyed Cassandra figure from Character.

Far left: Ninth Doctor and Slitheen walkie-talkies from Character.

Left: Collector Stuart Cottrell with his Ninth Doctor novels.

Photo © Stuart Cottrell.



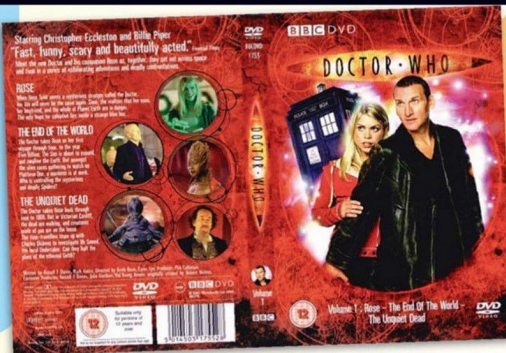
Right: The sleeve for the DVD of Series 1, Volume 1 – the first of four releases of the 2005 episodes.

Far right: The Complete First Series DVD box set in its lavish TARDIS packaging.

Below left: The Interactive Electronic Board Game from Toy Brokers.

Photo © Joe McIntyre.

Below right: Character Options' Gelth Zombie figure from *The Unquiet Dead*. Photo © Joe McIntyre.



→ writing." Again, Ian's plan was a triumph, with new readers warming instantly to the immediate and inclusive house style.

"*Doctor Who* novels had been available in WH Smith but they were very niche and tended not to be a lot of fun," considers David. "The new ones felt light and breezy, like the show itself, which I'd not felt from the novels before."

These 'New Series Adventures' (or NSAs for short) became an important bridge between the programme and its young fans, as Stuart Cottrell discovered. "Having missed a good portion of the episodes on TV, these were adventures that gave me a chance to get to know the Doctor in my own time," he says. "They also really cemented the idea for me that the Doctor can go anywhere – not even limited by the 13-episode format on the TV. He's off having other adventures in between Saturdays. That was maddening – why can't I see every single event?"

In time, Stu was able to catch up with the series via the official DVD releases. "This was the era before the iPlayer," he explains, like a wise old sage describing steam-powered cars. "I bought all of Series 1 in its single DVD form (three episodes per DVD), because I liked the cover designs – and that's something I continued to do throughout the show as well, even when it became clear that buying the box sets was more cost-efficient."

Cost-efficient the box sets may have been, but the first in the range was certainly not space-efficient. Designed to emulate the famous police box but turning out rather shorter and wider, the Series 1 TARDIS set somehow managed to be *smaller* on the inside than it was on the outside, hogging a massive 4,500 cubic centimetres to house just five discs and a thin booklet.

David Puckridge found the clunky cardboard case impractical and ended up sending it spinning into the Time Vortex. "It took up so much shelf space and

**"I bought all of Series 1 in its single DVD form, because I liked the cover designs."** Stuart Cottrell

the plastic disc trays came unglued so I, er, *gifted* it to someone and replaced it with the slimmer reissue."

Nevertheless, there's something iconic about that fat little box, and Thomas Richardson is convinced it did its part in drawing legions of hardcore fans into the fold. "You might have gone into HMV to buy the Series 1 DVD box set," he says. "But they made sure to nestle it right in alongside all the 'classic series' DVDs."

Having been initiated back then into the dizzying realm of the committed collector,

how does it feel to gaze through the mists of time at this golden (or rather *orange*) era?

"Looking back, it's hard to think that this was just the beginning," says David. "I just wanted to enjoy the moment as much as possible, because I didn't know how long it was going to last." Matt Gaynor still remembers when the show was off air, and relishes the opportunity to enjoy *Doctor Who*'s many sidelines in tandem with the main show. "For it to come back was a huge thing for a fan," he says, grinning. "For it to be such a big thing where you'd become popular at work because you knew all about it was incredible. I remember the excitement of 2005, of rushing to town to grab the new books, toys, games and then enjoying them at the same time as watching it on the TV."

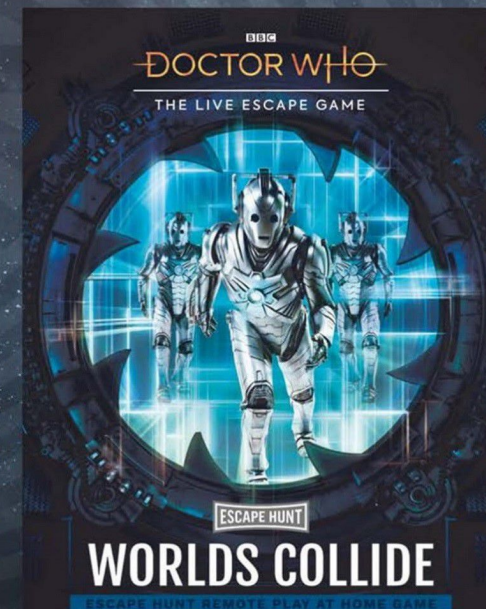
Thomas Richardson offers a thoughtful angle on why so many were bitten by the collecting bug during this period. "There is a simple joy to collecting things: to celebrate the things we love," he says. "All plastic degrades, all cardboard creases and warps; paints react to light and oxygen, causing fading over time, and excessive heat accelerates all of the above. Even if you locked your entire collection in a hermetically sealed, blacked out, temperature-regulated chamber of preservation that had signs and stuff on the doors forbidding entry, it's not going to last forever. So as long as toys or books or collectors-edition CDs bring you joy in the moment, I say fill your boots." **DWM**



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# The Fact of Fiction

Revealing the secrets of the Doctor's adventures – scene by scene.

## Father's Day

The 2005 series took *Doctor Who* to places rarely explored by the 20th-century episodes.

ALAN BARNES embarks on a harrowing trip back in time.

**Y**ou'll recall how *Earthshock* (1982) ended with Alzarian adolescent Adric (Matthew Waterhouse) being blown to bits in a spaceship explosion. At the beginning of the subsequent story, *Time-Flight* (1982), the Fifth Doctor (Peter Davison) told the remaining two-thirds of his TARDIS crew that they couldn't go back and change their friend's fate: "There are some rules that cannot be broken, even with the TARDIS." Saying Adric wouldn't have

wanted them to "mourn unnecessarily", he declared that what they all needed was a morale-boosting trip to the 1851 Great Exhibition.

How times change. By *Time-Flight*'s standards, *Father's Day* is one long wallow in Rose Tyler's unresolved grief for her dead dad Pete. When the terrible Reapers turn up to sterilise the wound in time made when Rose pulled Pete out of the path of the car that ought to have killed him, the Ninth Doctor says that there's nothing he can do: "There used to be laws stopping this kind of thing from happening. My people would have stopped this. But they're all gone..." He's saying the rules can be broken; that the series can dwell on tragedy now. *Father's Day* was surely the first *Doctor Who* to be crafted predominantly as a weepie, but others would follow in the tracks of its tears: *The Girl in the Fireplace* (2006), *Vincent*

and the Doctor (2010) and *Demons of the Punjab* (2018) among them.

Perhaps it has an ancestor, too, not just descendants. Deservedly, *Father's Day* was nominated for the prestigious Hugo Award for Best Dramatic Presentation. That same award was won 38 years previously by the *Star Trek* episode *The City on the Edge of Forever* (1967) – an undisputed landmark of science-fiction television, which ends with Captain Kirk (William Shatner) stepping in to stop Dr McCoy (DeForest Kelley) from saving Kirk's 1930 lover Edith Keeler (Joan Collins) from being run down by a speeding lorry, lest future history be changed. That *Father's Day* is of the same calibre is no small achievement.



Top: A Reaper attempts to enter the church in *Father's Day* (2005).

Above left: Tegan (Janet Fielding), the Doctor (Peter Davison) and Nyssa (Sarah Sutton) mourn the death of Adric in Part One of *Time-Flight* (1982).

Above right inset: Edith Keeler (Joan Collins) and James Kirk (William Shatner) in the *Star Trek* episode *The City on the Edge of Forever* (1967).

Right: Pete (Shaun Dingwall), Rose (Billie Piper), Jackie (Camille Coduri), Sarah (Natalie Jones), the Doctor (Christopher Eccleston), Suzie (Rhian James) and Bev (Eirlys Bellin) are horrified as the Reapers appear.



FIRST BROADCAST: 14 May 2005

**Peter Alan Tyler, Rose's dad. Born 15 September 1954, died 7 November 1987.**



**00m 01s** The face in the photograph that opens the episode might have been that of comic actor-writer Simon Pegg – but he proved unavailable on the recording dates required, and instead played the evil Editor in *The Long Game* (2005), broadcast immediately before *Father's Day* but shot immediately after. So the role went to Shaun Dingwall, previously DC Mark Rivers in the grisly ITV crime drama *Touching Evil* (1997-99) – including the first instalment of the two-part *What Amathus Wants* (1997), written by *Doctor Who* showrunner Russell T Davies.

**Granting Rose's wish to see her dad when he was still alive, the Doctor takes her to Pete and Jackie's register office wedding, sometime prior to 1987...**



**02m 12s** ... but after 29 July 1981, because when Jackie (Camille Coduri) tells the registrar (Robert Barton) to carry on after Pete fumbles her middle names – "It's good enough for Lady Di" – she's referring to how Lady Diana Spencer (as was) accidentally transposed the Prince of Wales' first two names while exchanging wedding vows.

We see a later Jackie telling the young Rose (Julia Joyce) how Pete had died alone, killed by a hit-and-run driver on the day that Stuart Hoskins and Sarah Clarke got married: "Never found out who." In the final script, Jackie added: "I hope he can't sleep at night, I hope he never slept again" – one of several dialogue trims made in post-production.



**03m 12s** The Doctor (Christopher Eccleston) has brought Rose to a corner of SE15 on 7 November 1987, so she can be with Pete when he dies. "I thought it'd be all sort of grim and stormy," she says. Which isn't necessarily a case of imagined pathetic fallacy on her part. Hurricane force winds had ripped across southern England during the so-called Great Storm of the night of 15-16 October, just over three weeks before – so perhaps she's simply conflated the two events in her mind?

The Communards' 1987 version of the disco classic *Never Can Say Goodbye* plays somewhere in the background – a version that had first entered the UK charts at number 15 the Sunday before, on 1 November. (It peaked at number four a fortnight later.) Clearly, the song was selected for the resonance of its title, but earlier drafts of Paul Cornell's scripts had proposed two near-contemporaneous alternatives: Boy

George's cover of *Everything I Own*, which had peaked in March, and had originally been written by Bread singer David Gates in memory of his late father, then *There is a Light That Never Goes Out* by The Smiths – a 1986 album track in which singer Morrissey imagines being run down in a road accident beside his beloved.



**03m 41s** The Doctor and Rose wait for Pete's green Ford to pull up outside a boarded-up shop on a corner of Jordan Road – a shop plastered with outdated *Socialist Worker* posters (outdated because Prime Minister Margaret Thatcher had in fact won the third term that the comrades had sought to deny her five whole months earlier, in June). Yellow 'Smiley' faces adorn posters labelled 'ENERGIZE' and '20.11.87' – an early acid house club night, perhaps?

In reality, Shoom – the club where the acid house movement kicked off – started out in the basement of a fitness centre in Southwark late in 1987 and quickly adopted the 1960s 'smiley' face as a symbol (one plausibly co-opted from the supercool Alan Moore/Dave Gibbons comic series *Watchmen*, 1986-87). The Energize happening – which perhaps occurred in this exact boarded-up building on the Powell Estate – has been forgotten by pop culture history, just like the (local?) band The Amphibians and their record *Underwater Building* (or that's what a third poster appears to read, anyhow). It's almost like something happened to cause both to be eliminated from history – as if they never existed at all...



'BAD WOLF' has been graffitied over the lower of the two Energize posters. The significance of this phrase, seen and heard throughout this season, is finally explained in series finale *The Parting of the Ways* (2005).

Rose freezes after Pete is knocked over by the driver of a 1980 beige Vauxhall Chevette – named 'Matt' in stage directions and played throughout by stunt artist Crispin Layfield. In the script, Matt was described as "just a kid" driving "a stupid 1987 boy racer car with too many exhausts and go faster stripes".

**The Doctor agrees to let Rose try again – but next time, she pushes Pete out of the way of the car, saving his life.**



**05m 56s** It's tempting to compare this turnaround to the pivotal scene in the science-fiction comedy *Back to the Future* (1985), in which accidental time traveller Marty McFly (Michael J Fox) changes history when he pushes his teenaged future father George →

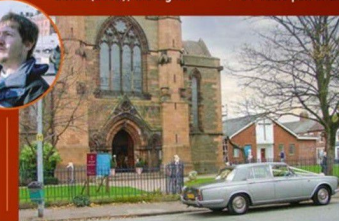
## Essential Info

» Russell T Davies sketched outlines for each and every episode of his proposed *Doctor Who* revival in a 2003 pitch document. The eighth episode, he decreed, began with the new Doctor's friend Rose Tyler sat in a café, in 1987, watching her father being run down by a car, over and over again. Underpinning the episode was the question: *should she change history, if she can?* "The Doctor doesn't stop her – he flits between past and present, hearing the full story of Rose's family..."

» *ter-jerker* and he had seen me jerking the tears in the books" – in novels such as *Love and War* (1992) and *Human Nature* (1995), for example. Initial storyline *Broken Time* mutated throughout many versions into *Father's Day* – a title Davies arrived at some time after the episode had been recorded.

» Directed by Joe Ahearne in tandem with *Dalek* (2005), the eighth

» The premise was given to *New Adventures* novelist-turned TV scriptwriter Paul Cornell to develop. In making-of volume *Doctor Who: The Inside Story* (2006), Cornell recalled how Davies "wanted a



episode was shot largely on location in Cardiff over 12 days between Thursday 11 and Friday 26 November 2004. Seven of those days were spent at St Paul's Church on Paget Street in Grange Town – doubling, plainly, for the unnamed church central to events. Other locations were found in nearby streets (the TARDIS landing site, and the playground), in the boardroom at HTV Studios (the register office) and at Loudoun Square in Butetown (where Pete was first run down).

» *Father's Day* ranked 66th (out of 241) in DWM's First 50 Years poll of 2014.

Left insets from top: Showrunner Russell T Davies; writer Paul Cornell; director Joe Ahearne.

Left: St Paul's Church in Grange Town.



# The Fact of Fiction

→ (Crispin Glover) out of the way of an oncoming car... also on the first Saturday in November (1955, not 1987).

In Cornell's first outline, Pete was killed by a lorry while saving the five-year-old Rose, who'd stepped out into the road – so the grown-up Rose stopped him from being killed by saving her younger self first.



**08m 02s** With Rose having claimed that she's en route to the same wedding as Pete, they've all

headed back to the Tylers' flat. While Pete changes, the Doctor recalls how Rose had turned down the chance to travel with him, until he said the TARDIS was a time machine (exactly as seen in the final scene of *Rose*, 2005). "Is this why you went with me?!" he demanded in the final script.

Probably it wasn't; we first learned that Rose's father had "died years back" during the course of her conversation with psychic Victorian housemaid Gwyneth (Eve Myles) two episodes later, in *The Unquiet Dead* (2005). "But you've been thinking about him lately more than ever," Gwyneth asserted – which would seem to imply that those thoughts only occurred after Rose first boarded the TARDIS.

"I did it again," rages the Doctor, "I picked another stupid ape." The other dim simian was, of course, Adam Mitchell (Bruno Langley) – turfed out of his TARDIS berth in previous episode *The Long Game* for having sent techno-secrets of the year 200,000 back to 21st-century Earth, so he might profit by them.

On his way out of the Tylers' flat, the Doctor barges past Rose on his right, just as she's saying how she knows he'll be hanging around outside the TARDIS waiting for her... but in the very next shot, when he reaches the door, Rose is suddenly on his left, saying: "And I'll make you wait a long time!"

**10m 38s** Rose stops Pete when he begins to say, "If I was going out with you..." Which isn't a million miles from the situation that Marty McFly found himself in on the first Saturday in November 1955, when his teenaged future mother, Lorraine Baines (Lea Thompson), developed a crush on him...



**11m 19s** So Rose and Pete head off towards the church... where the waiting bridegroom, Stuart Hoskins (Christopher Llewellyn), observes that several relatives are unexpectedly missing. The implication is that Uncle Steven, Aunt Lynn and all the Baxters have already fallen victim to the unknown something (or somethings) that have only just begun to swoop down on various individuals in a succession of red-tinged point-of-view shots. Which seems terribly quick. (In fact, this scene was brought up in post-production; as written, it preceded Jackie's dialogue about "the duffel coats all over again", at **17m 50s**.)

Uncle Steven, Aunt Lynn and the Baxters weren't the only ones who didn't make it to the wedding. Early drafts featured several other guests, including a Goth named Felix and, more significantly, Ru and Bao, the older couple of East Asian origin seen in the Tylers' flat in *Aliens of London* (2005), who were supposed to appear in younger (ie, middle-aged) incarnations.

Next, Stuart's father Sonny (Frank Rozelaar-Green) tells the groom he doesn't



Right: The Doctor discovers that the TARDIS has become an empty police box.

have to go through with the wedding: "Live in sin for a bit," he suggests. Stuart's response was cut: "Dad: married, suitcases, Pontins Camber Sands, all today."

**12m 21s** The Doctor returns to the TARDIS but finds only the empty shell of a police box. (This scene was also moved up in editing; as written, it followed Rose and Pete's in-car conversation, coming up at **12m 30s**.) In early drafts, the shell collapsed in on itself, but this was dropped for reasons of cost.

Strangely, the Doctor appears to have returned to the same spot on the fictional Walterley Street where he first landed the TARDIS (at **03m 12s**) – with a line of concrete bollards to the left, a tree trunk to the right and park railings behind. (In fact, we're back at the same location, on the corner of St Fagans Street and Holmesdale Street in Grangetown, Cardiff, with the



Grange Gardens pavilion in the background.) Surely, though, that spot would have been occupied by the TARDIS that the first version of himself materialised there? Logically, this 'second try' version of the Doctor would have rematerialised his TARDIS at another location entirely, for fear that his earlier self would see it. (And even if the Doctor has absent-mindedly returned to the wrong landing site, shouldn't the earlier version have vanished from existence like the earlier Doctor and Rose did, after Rose saved Pete?)



**12m 28s** So the Doctor races off up the street to find Rose – with a distinctive brown

car (perhaps a Rover) parked on his side, and an even more distinctive Volkswagen camper van in yellow over the road. Cut to Pete and Rose in Pete's car, and what do we see? A distinctive brown car (perhaps a Rover) is following them, with an even more distinctive Volkswagen camper van in yellow coming up behind. This is far too weird to be a coincidence, so it absolutely *must* be some timey-wimey effect caused by Rose changing history (and nothing to do with the production, obviously).

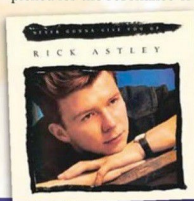


**12m 30s** Several snippets of Rose and Pete's in-car convo were cut in post-production.

The bloke whom Pete met at the horses was supposedly cutting him in on the copyright for a game or toy called Henderson's Tower: "It's going to be the next Rubik's Cube, only this is from Basingstoke." Rose responded that she'd never heard of Henderson's Tower, meaning it wasn't going to work. "If it doesn't, I'm penniless," said Pete.

Then, when Rose called him "a bit of a Del Boy", she felt compelled to specify: "I mean you're a real chancer." Pete was completely au fait with David Jason's character in the London lowlife sitcom *Only Fools and Horses*, though – "I know who Del Boy is" – and essayed an impersonation: "You plonker, Rodney!" But the indefatigable Derek Trotter wasn't the main inspiration for Pete; in *Doctor Who Magazine*, Cornell confessed that he was actually "based somewhat on my dad, who rented a shop front and ran a launderette, a bookmakers and an insurance business from it..."

Throughout, Rick Astley's *Never Gonna Give You Up* has been playing on the car radio – number 37 in the week ending 7 November, having been number one for five weeks from 23 August. Again, it must surely have been picked for the resonance of its title. The song's lyrics may also have been a factor – Rose knew "the rules", and so did the Doctor!



But time rolls Rick over, and the 80s

shoe-shuffler is replaced by the sound of noughties garage collective The Streets, doing *Don't Mug Yourself* – which peaked at number 21 on 27 October 2002. Streets singer Mike Skinner later featured as a befuddled security guard in *The Time of Angels* (2010).

Astley replaced the track suggested in stage directions: Sparks' *The Number One Song in Heaven*, which reached only number 14 on Earth in June 1979. "Why are you hearing it now, you ask?" goes the lyric. "Maybe you're closer to here than you imagine..." Was it meant as an unearthly message to Pete?

An earlier draft had Ben E King's *Stand By Me* playing instead – number one for three weeks in March 1987, after featuring in a Levi's television commercial. In that version, a voice cut in, saying: "One, two, three, four. Is it snowing where you are, Mr Thiessen? If it is, telegraph back and let me know." Later, the Doctor identified this as the first ever radio message, sent by Canadian pioneer Reginald Fessenden on 23 December 1900. The radio then reverted to



thing, imagine marrying Stuart Hoskins." Suzie replied: "Well we've both been there. And we both thought better of it!"

Expectant (and expecting) bride Sarah Clarke (Natalie Jones) steps out of a 1966 Rolls-Royce Silver Shadow I... and tells Bev and Susie she should have used Velcro on the train of her dress. The reason why was dropped from the script at a very late stage: "Sally Cope had her whole dress lined with Velcro, right down the side, no stitching, just Velcro, and she can still wear it now, after having three kids."

*Approaching the church, Pete swerves to avoid the Vauxhall Chevette that nearly hit him before; it vanishes. Rose meets maid of honour Jackie, who's brought her baby daughter... Rose.* →

## Rose meets maid of honour Jackie, who's brought her baby daughter... Rose.

*Running Up That Hill*, the August 1985 number three in which Kate Bush wished she "could do a deal with God/And get Him to swap our places..." (resonance, again).

**13m 48s** Bev (Eirlys Bellin) and Suzie (Rhian James) are outside the church, awaiting the bride – but much of their shared dialogue was lost in the edit. Here, Suzie said she'd give the marriage three weeks. Bev was "only here for the Babycham. Mind you, weddings, best place to find a husband, it said so in *Cosmopolitan*."

Sony finds his mobile phone conversation interrupted by the same strange voice heard by Rose in the car – and Stuart tries to summon him back inside, saying it's bad luck to see the bride before the wedding. "It was bad luck when you met her," says Sony – but as scripted, he continued: "Two a.m. outside a nightclub, and this is the longest hangover of your life!"

Then, as the bride's car approached, Bev said: "Poor



Top: Sarah's wedding day is about to go horribly wrong... Far left: *Never Gonna Give You Up* was a number one hit for five weeks in 1987. Left: Rose's attempt to change history has terrible consequences.

## JEEPERS REAPERS

**I**n his 2003 pitch document outlining the whole of the first series, showrunner Russell T Davies described this episode as a "simple, fx-less *Twilight Zone* time-tale". But BBC drama executive Jane Tranter wanted more monsters to feature throughout the series, so writer Paul Cornell's first outline referred to robed

'Reavers' (sic) removing temporarily problematic persons

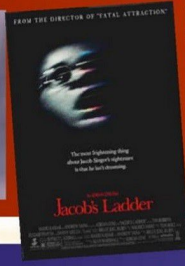
from existence. At one point, Davies suggested "little, glimpsed, feral creatures" similar to the gremlin-like Gravelings in *Dead Like Me* (2003-04) – a comedy-drama series turning on the affairs of undead, soul-harvesting 'Reapers' (which perhaps explains why the name was never heard in *Doctor Who*).

By the time of the first draft script, the creatures

were hooded 'Vanishers', swamped in all-encompassing cloaks – their only visible part being "huge, batlike, clawed hands" that shot out to grab people. In the second, they'd become the Loken, which Cornell later recalled as (literally) mouths on legs... which was exactly what Fifth Doctor sidekick Tegan Jovanka had described herself as in *Earthshock* (1982)! Stage directions conjured up "pale white, almost translucent" creatures with dinosaur-like legs and similarly

powerful arms; their heads were "a mass of tentacles, bunched together like a sea anemone's... no face, just a pulsing mouth."

The monsters reverted to cloaked, cowed beings in the third draft, now named Reapers for their scythe-like hands. Soon, however, it was decided to give them the ability to fly, to make them seem more dangerous. In the final script, their creatures' shape kept "shifting, juddering, superimposed on itself like something out of *Jacob's Ladder*" (after various hallucinatory figures in the 1990 psychological horror movie). The eventual dragon-like CGI model incorporated a scythe-like tail... perhaps to justify the name.



Above left inset: A Graveling in *Dead Like Me* (2003-04).

Above right inset: A Reaper consumes its victim.

Right: Early design sketches for the Reapers.

Far right: A poster for the 1990 film *Jacob's Ladder*.





# The Fact of Fiction



**→ 16m 51s** With Rose having sparked Jackie's ire, Pete gives Rose his car keys, asking her to stick the swerved Ford round the corner. Presumably she does, because it's not visible later – but even if Rose has a licence in 2005, she definitely doesn't in 1987. So much for not causing any more trouble!

In fact, the 'car keys' bit was another very late amendment. Prior to that, Pete told her: "If you've got to come to this wedding, then slip in at the back. Make my life easier, try and snog an usher at the reception."



**17m 19s** In a playground, a young boy finds his friends have suddenly disappeared, having fallen victim to the something or somethings with the red-tinged POV (which must be able to materialise for mere microseconds before vanishing, it seems). Soon, we'll discover that this is the young Mickey Smith (Casey Dyer); production documentation named the woman seen pushing him on a swing as his mum (Monique Ennis, uncredited). In *Rise of the Cybermen* (2006), Rose will tell the Doctor that Mickey's mum "just couldn't cope" – and that Mickey was brought up by his grandmother after his dad "sort of wandered off". In his Target Books novelisation of *Rose* (2018), Russell T Davies names Mickey's mum Odessa – a friend of Sarah, Suzie and Bev – who committed suicide when Mickey was five (ie, around now).



**18m 11s** Turning left out of Walterley Street, young Mickey runs up to the church, calling: "Monsters! Going to eat us!" He didn't actually see any monsters at the playground, though. Perhaps he's seen them en route?

The Doctor runs up from the opposite direction, warning Rose to get in the church.

When last we saw the Doctor, he was running up Walterley Street (where the TARDIS was parked) – but that was where young Mickey came from. So either Walterley Street follows a very strange course, or the Doctor's got here by a very circuitous route; he's not coming from the direction that Pete drove up in, even.

Running up, the Doctor glances across to the exact spot where a huge winged monster is about to materialise out of thin air (causing Rose to turn around). How does he know what's about to happen? And why can't he be seen running up to Rose in the monster's red-tinged POV shot, immediately before he grabs hold of her?



**18m 46s** Two more monsters appear. "What are they?" wails Suzie, moments before one swoops to

kill Sonny. 'Reapers', according to the script – but their name is never spoken on screen.

Sarah screams when one of the creatures looms over her – seemingly causing it to dart off and kill the young vicar (Lee Griffiths, uncredited) instead. Why would the Reaper be so distracted? In stage directions, the vicar leaped into its way, "making it turn, letting the couple get inside" – and got grabbed by the creature himself. But that's not what's seen on screen.



**19m 28s** The Doctor's shut the creatures out of the church. As scripted, Jackie is in denial, Jackie was in denial, saying: "It's a joke right, someone's playing some sort of joke." But Bev feared it was Judgement Day: "it's the end of the world, that's what it must be –"

Old walls and doors hold the creatures back, insists the Doctor. His reasoning was lost from the script; it's because "they're from outside time". Which makes them not

Right: The Doctor dashes to rescue Rose, who is frozen with fear.

unlike the Chronovores, whom the Third Doctor (Jon Pertwee) described in *The Time Monster* (1972) as originating from "outside of spacetime... A dangerous place where creatures live beyond your wildest imagination." Chronovores, he said, were "time eaters" who could "swallow a life as quickly as a boa constrictor can swallow a rabbit".

Very like the Reapers, then. Clearly they're not the same as the near-godlike Kronos, who was brought into our universe at that occasion – but it is possible that 'Chronovores' isn't a specific name, but a generic one given to all the species that inhabit that "place that is no place"?

There's a wound in time, continues the Doctor – echoing the title Cornell gave to his second story outline, *Wounded Time* – and the creatures are "like bacteria, taking advantage".

In the first two outlines, with time turning fluid, the Doctor and Rose found themselves holed up not in a church, but in a pub – the same pub, in different time zones. In the first version, Rose and Pete entered a 1960s boozer, but the Doctor found himself in a Victorian watering hole... visited by a 1940s air raid warden. Perhaps to avoid the same Blitz-era territory as the next story, *The Empty Child/The Doctor Dances*, the second version saw the Doctor enter a Georgian drinking den instead. "I was trying to keep everything low-budget," explained Cornell in *Doctor Who: The Inside Story* (BBC Books, 2006), "so they didn't go outside



and there were various versions of the pub going back in time as time became split up."

The third version, on which the first draft script was based, introduced the wedding: Rose went with best man Pete to the Tylers' house, while the Doctor sheltered at the bride's familial home. After which, Russell T Davies suggested the characters sought sanctuary in a church instead...



**22m 42s** Pete realises that Rose is his grown-up daughter. "You called me Dad," he says, recalling how she'd warned him to swerve outside the church. As written, he added: "I know it's impossible, but... everything that's happening is impossible."

Meanwhile, the Doctor promises to save Stuart, Sarah and Sarah's bump. This scene was trimmed in the edit suite, losing Sarah telling the Doctor how everyone thinks she's having a girl "cos of the way she's sitting", plus the information that 'Stu' works at a printers' while she's a dental nurse. In some of the earlier draft scripts, weird temporal phenomena caused Sarah's bump to disappear, replaced by a young woman named Julia, then Jessica.



**27m 03s** The Doctor warns Rose not to touch her carrycot-bound infant self, for

fear of creating a paradox that might let the creatures in. *Day of the Daleks* (1972) established how a thing called 'the Blinovitch limitation effect' prevented people from interacting with their past selves. Blinovitch's eponymous effect was again invoked in *Mavdrjn Undead* (1983), when present and past versions of the Brigadier (Nicholas Courtney) made contact, shorting out the "time differential" in the process: "zap!"

**The Doctor develops a scheme to use his TARDIS key to restore his ship and bring everyone back. But Pete's worked out why Rose came here; he's meant to be dead...**



**33m 48s** While rowing with Jackie – plus ça change, as Del Boy would have it – Pete plonked the baby Rose into the grown-up Rose's arms, causing a Reaper to appear. Now it descends on the Doctor... but where's the part-materialised TARDIS in the long shot of the Doctor's devouring? It ought still to be visible screen left, in front of the altar.



**35m 11s** By making contact with the TARDIS key, the Reaper's caused itself and the TARDIS to be zapped out of existence... but others remain outside. A few minutes have passed, and we're with Pete, looking through a window in the church anteroom, watching the Vauxhall drive around the building over and over again. As written, this scene began with Pete "pouring himself communion wine, his hands shaking". Supposedly, the implication that Pete needed a bit of the old Dutch courage to save the day was removed by executive diktat... but he can still be seen chugging a slug of vin rouge in the extreme background at **35m 44s**, when he re-enters the nave of the church. (He sets his glass down beside Sarah and Stuart; as written, he promised the pair "the wedding's still on, okay?")



**38m 39s** Having realised what he needs to do, Pete rushes out of the church, to meet the Vauxhall. From the first to the last draft, Cornell specified a particular song he wanted to soundtrack Pete's self-sacrifice: Saint

Etienne's *Hobart Paving*, half of a double A-sided single that peaked at number 23 in May 1993 (and which the band's singer, Sarah Cracknell, had performed at Cornell's wedding to Caroline Symcox in 2002). "Don't forget to catch me" goes its refrain; in this context, a reminder to Rose to ensure Pete doesn't die alone, perhaps? (At this point, non-diegetic songs – ie, songs unheard within the world of the fiction – were very rarely used in *Doctor Who*.)

As written, Rose and Jackie were standing in the doorway of the church while Pete made his run – with Jackie handing Rose her infant self to distract the Reapers from Pete. The creatures closed in on the Roses, vanishing only when Pete hit the car. In the finished programme, Rose alone appears outside the doors at this point... suggesting that these shots were never recorded.



**41m 05s** With time restored, the dead have reappeared – including the Doctor and Sonny. But why did Sarah grin when she looked over at Rose cradling the dying Pete? And why is the TARDIS seen to have rematerialised down the street from the church at the end of the episode?

In the very first outline, time was tricked back onto its proper course when a duplicate Pete was run down – meaning Pete had always lived, despite everything, and Rose suddenly gained memories of her parents' inevitable divorce. But there's no "everybody lives" ending in the final version...

We presume that (as the Doctor promised) everybody forgets what happened, once time is restored – but do they, entirely? Future Jackie certainly seems to think of Pete much more fondly than her 1987 self ever did. Might some small part of her subconscious be dimly aware of the sacrifice he made?

Peter Alan Tyler, Rose's dad. Died 7 November 1987. DWM

## HE'S ON THE PHONE

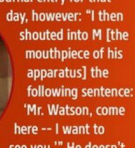
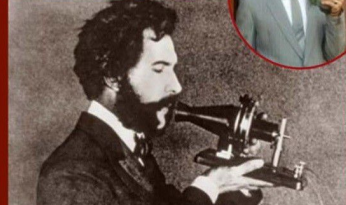
A mysterious voice is heard saying "Watson, come here, I need you" on both Rose's and Stuart's dad's phones. Holed up in the church, the Doctor

quickly recognises this as the sound of the very first telephone call, made when Edinburgh-born inventor Alexander Graham Bell summoned his assistant, Thomas

Augustus Watson, from the room next door to his Boston laboratory on 10 March 1876.

The words don't exactly match those recorded by Bell in his journal entry for that day, however: "I then shouted into M [the mouthpiece of his apparatus] the following sentence: 'Mr. Watson, come here -- I want to see you.'" He doesn't much sound like he's shouting, either. The script had the "plummy Scots voice" saying "Watson, come here, I want you" – not 'need', as on screen.

Left: Jackie and Pete Tyler, with baby Rose's carry cot. Right: Alexander Graham Bell with one of his inventions. Right inset: Stuart's dad, Sonny (Frank Rozelaar-Green), hears a strange voice on his phone.



Right: A Reaper breaches the church, in search of prey.

## FURTHER INFO

DVD/BLU-RAY

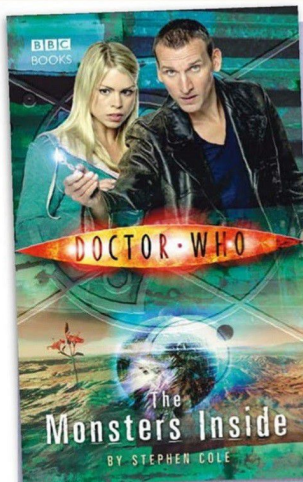
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# APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.



**What Is It?** A novel in BBC Books' range of 'New Series Adventures'.



**Who Wrote It?** Stephen Cole.

**When Was It?** 19 May 2005.

**Where Does It Fit?** Somewhere between *World War Three* and *The Empty Child*; it was published two days before the latter was broadcast.



**Why Does It Matter?** It's Rose Tyler's first visit to an alien planet – and the monsters she finds there would later appear on TV.



**How Do I Find It?** It's still available in hardback and paperback or as a Kindle edition.



The physical audiobook, read by Camille Coduri, is harder to find, but it can be downloaded via Audible.

## THE MONSTERS INSIDE

"So, I've scared you and scared you till you stink like the pretty little piggy you are... and now I'm going to have me some happy hunting."

The Doctor and Rose are locked up in Justicia, a prison camp spanning six planets. But some familiar-looking alien villains plan to turn the entire solar system into a teleporting engine of destruction.

**D**octor Who's return to TV in 2005 was bold in many ways, but clearly reticent in one. In his short screen tenure, Christopher Eccleston's Ninth Doctor faced alien beings on Earth and on a pair of Earth-orbiting space stations. Never once, however, did he set foot on an alien planet. At least, not that we saw on screen...

Three novels were released partway through this season, each taking pains to fit in with the ongoing narrative. Bad Wolf references and all. The second of these took the TARDIS to the Justicia system in 2501. "And about time," Rose remarks as she surveys the surface of Justicia Alpha, while even the Doctor notes that they've been to her planet so often they should have t-shirts made.

As it turns out, they've blundered into a prison complex, and Rose is soon incarcerated in its Earth-like Borstal system.

The Doctor is sent to a scientific labour camp on

Far left from top: *The Monsters Inside*, published in 2005; writer Stephen Cole; the Doctor (Christopher Eccleston) and Prime Minister Harriet Jones (Penelope Wilton) emerge from the wreckage in *World War Three*; Rose Tyler (Billie Piper); the audiobook narrated by Camille Coduri. Right: The Doctor confronts a Slitheen in a publicity photo for *Aliens of London*/*World War Three* (2005).



Justice Prime. He shares a cell with a pair of Slitheen: a swift return for the creatures introduced in *Aliens of London* just a few weeks earlier, and one kept under wraps by the book's cover image and text.

Rose suspects a Slitheen presence too, but for all the wrong reasons. She attacks her prison governor because he's fat and flatulent and has a faulty desk lamp. She learns that he *doesn't* hail from Raxacoricofallapatorius – so it's a wild coincidence that some members of his staff secretly do. They aren't Slitheen, though. They belong to the rival Blathereen family, who've forced the Slitheen out of their own fuel supply business by undercutting them.

Five centuries of progress have allowed both families to fit into smaller skin suits – much smaller in the case of the Slitheen, who can masquerade as football-sized, biomechanical security 'globs'. The Blathereen have also moved their zips to make them harder to find, but those gas exchanges are still problematic...

The Doctor is desperate to reunite with Rose. His plan involves sending her a coded message based on the addresses of *EastEnders* characters. She's quite a fan, and once made the Doctor catch up on missed episodes with her. This might explain his later reference to one of the show's tropes – "the best Christmas Walford's ever had" – in *The Impossible Planet* (2006).

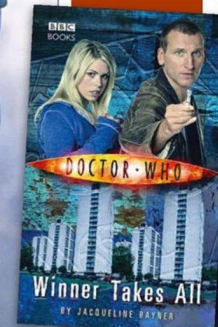
**A** more direct reference to *The Monsters Inside* was made in *Boom Town* (2005), 16 days after the novel's release. Returning to Earth, Rose recalls a couple of other places that the Doctor has shown her (but not us). What happened at the Glass Pyramid of San Kaloon we don't yet know – but Rose's mention of Justicia, a late script change, is one of the TV show's rare nods to off-screen events.

But even that isn't this story's proudest legacy – as the Blathereen family subsequently turned up in *The Sarah Jane Adventures*! They were name-checked in 2007's *Revenge of the Slitheen* before appearing in all their naked glory in *The Gift* (2009). In the present day, the Blathereen are law-abiding citizens, the Slitheen being their world's only criminal family. Alas, these Blathereen turn out to be Slitheen-Blathereen, "descendants of an inter-clan marriage many generations ago" with decidedly criminal intentions. They're also orange-skinned – unlike their descendants on Justicia, who share the Slitheen's greenish hues.

Meanwhile, Rose didn't have to wait too long for another non-terrestrial adventure. The novel *Winner Takes All*, published alongside *The Monsters Inside* but set after it, opens on Earth but includes a side trip to the planet Toop. Since the Ninth Doctor bowed out on screen, he's visited many more worlds in other non-televised stories. The TV series may have limited this Doctor's horizons – but *Doctor Who* is more than just a television series. **DWM**



Left: Rose in *Boom Town* (2005). Below left insets: Slitheen Margaret (Annette Badland) in *Boom Town*; Dot Branning (June Brown) in *EastEnders*. Below right: *Winner Takes All* by Jacqueline Rayner. Bottom: The Blathereen in *The Sarah Jane Adventures* story *The Gift* (2009).





# Reviews

Our verdict on the latest episodes and products.

## Doctor Who: The Collection – Season 8

Review by  
PIP MADELEY



### Blu-ray

BBC Studios RRP £56.16

Featuring Jon Pertwee (Doctor Who), Katy Manning (Jo Grant), Roger Delgado (The Master), Nicholas Courtney (Brigadier Lethbridge-Stewart), Richard Franklin (Captain Mike Yates), John Levene (Sergeant Benton)

Contains *Terror of the Autons*, *The Mind of Evil*, *The Claws of Axos*, *Colony in Space*, *The Dæmons*

Oh, how we've missed those Blu-letter days. Fandom feverish with anticipation as weighty cardboard boxes arrive, documenting the momentous occasion on social media with celebratory snaps of the exquisitely designed packaging.

And that's exactly what these Blu-ray sets have come to represent: a celebration. As each season is released, newly remastered with masses of new and familiar bonus material (the rare archive clips and dizzying amount of PDF paperwork are worth the price of admission alone), we connect with the show's heritage in a whole new way.

No archive television series comes close to receiving the heart and soul put into these releases, the epitome of a labour of love. This particular party took a little longer to come around this time, but if the events of the past year have taught us anything, it's patience and gratitude.

With just three episodes of 1971's Season 8 surviving in original broadcast quality, initial expectations were relatively low for the Master's debut season in high definition. Reflecting the age and variable quality of the source materials, *Colony in Space* and the middle instalments of *The Claws of Axos* are presented in two distinct iterations, clearly an attempt to please everyone. Yet it's no surprise that the latest restorations (achieved by combining

high quality 625-line black-and-white film recordings with the colour signal from NTSC 525-line videotapes) exhibit far fewer problems, ultimately making the earlier DVD versions superfluous.

Season opener *Terror of the Autons* receives the bells-and-whistles treatment with a ground-up restoration, a dynamic 5.1 surround mix extrapolated from the surviving mono recordings and possibly the most crowd-pleasing set of optional revised special effects to date.

Producer Barry Letts' early budget-conscious adoption of Colour Separation

### These Blu-ray sets have come to represent a celebration of each season.



Overlay hasn't aged terribly well, so the array of subtle and painstaking tweaks is hugely worthwhile. The age-old distraction of fringing around edges has been obliterated, with backgrounds sympathetically adjusted or replaced to correct perspective and depth of field, remaining absolutely faithful to the original intention; even Mrs Farrell's CSO kitchen looks almost half-believable.

Of the more prominent revisions, the Mary Whitehouse-baiting troll doll waddles no more, commanding the viewer's grim concern, while the tentacled Nestene creature floating menacingly above the radio telescope dishes finally does the climax of the story justice, guaranteed to warm the cockles of many a Target reader.

Meanwhile, the significant – and presumably very fiddly – colour correction work, most prevalent on *The Mind of Evil* and *The Dæmons*, brings to the stories a renewed vibrancy. But perhaps most striking is the improved clarity of the soundtracks, no doubt masterfully (pun absolutely intended) enhanced by audio magician Mark Ayres through all manner of new tricks and techniques.

As well as the episodes themselves, there's a plethora of new bonus material. The *Gogglebox*-inspired mainstay *Behind the Sofa* continues its winning formula of cleverly juxtaposed fan-pleasing partnerships, proceedings this time appropriately distanced with the aid of armchairs and Perspex screens. The adorable power couple Anjali Mohindra and Sacha Dhawan steal the show; to see the current incumbent of the role raving about Roger Delgado's performance as the Master is a joy. Both remain fully engaged with the material, displaying sincere admiration and a refreshing lack of cynicism while being unafraid to offer insightful yet infrequent criticisms.

After 50 years and countless convention appearances you'd be forgiven for thinking there was very little new to hear from the force of nature that is



Katy Manning. However, Matthew Sweet's considerable reputation as a broadcaster, amiable nature and extensive

knowledge of the programme encourages his latest in-depth interview subject to eschew the well-worn anecdotes and speak more candidly about some of the toughest times in her life.

It's difficult to hear about the extent of the injuries Katy sustained in a near-fatal car crash at the age of 16, while the discussion of obsessive fan letters and the tragic story of a troubled young fan

represent particularly sensitive territory. These experiences clearly affected her very deeply, yet perhaps they go some way towards explaining her determination to succeed and the enduring affection she has for her dedicated fans.

Not that the conversation is short of sunshine – who else would have lipstick applied to their face mask? This most vivacious of *Who* ladies regales Sweet with stories of her remarkably grounded 'showbiz' upbringing, her enduring friendship with Liza Minnelli, and early relationships with entertainment →



Opposite page above: A Nestene appears over a radio telescope in an optional new effect created for Episode Four of *Terror of the Autons* (1971).

Opposite page inset: Bok (Staley Mason) defends Devil's End church in *The Dæmons* (1971).

Opposite page below: Jon Pertwee (as the Doctor), Roger Delgado (the Master), Katy Manning (Jo Grant) and Nicholas Courtney (Brigadier Lethbridge-Stewart) in Bessie, on location for *Terror of the Autons* on 18 September 1970.

Top: Katy Manning is interviewed by Matthew Sweet.

Above inset: The infamous shot of Mrs Farrell (Barbara Leake) in her 'CSO kitchen' has been improved for the new version of *Terror of the Autons*.

Left: The contents of the Blu-ray box set are illustrated with exclusive art by Lee Binding, including this image of the Doctor and Jo in *Colony in Space* (1971).

Far left: Anjali Mohindra and Sacha Dhawan watch Season 8 in *Behind the Sofa*.







**It's the tease of setting foot into Terrance's man cave – to which no one, not even his wife, was granted access – that is truly tantalising.**

→ legends like Judy Garland, Noël Coward, James Mason and, most surprising of all, Jimi Hendrix. ("I came out of the loo and he decided to comb my hair!") It's a revelatory and enjoyably freewheeling interview.

*Terrance & Me* finds Who aficionado Frank Skinner hosting a warm tribute to a man universally regarded as one of the pillars of *Doctor Who*. Skinner's participation is a testament to the calibre of talent enamoured with Dicks and attracted to this Blu-ray range, his

unadulterated love for the show flowing through the screen as he meets the late writer's friends, family and colleagues.

It's enough of a thrill that we're invited into Terrance's home (brimming with books at every turn) to hear from his widow Elsa and sons Stephen, Jonathan and Oliver. But it's the tease of setting foot into Uncle Terrance's private man cave – to which no one, not even his wife, was granted access – that is truly tantalising. One small step for Frank, one giant leap for fankind.

What the uninitiated might regard as an explosion in a charity shop – teetering mountains of assorted papers, worn books and dusty VHS cassettes – represents to many the birthplace of a lifelong love of reading, and a lasting inspiration for celebrated writers like Jenny



Colgan, Paul Cornell and Robert Shearman, who are interviewed for the documentary. The glimpse of the office is an emotional and intimate moment, afforded due reverence by Skinner and producer-director Chris Chapman. Chapman is given the

opportunity to tug our heartstrings further in two more films, incorporating his signature *Countryfile* aesthetic of elegant aerial photography.

Recorded between lockdowns after a seven-month delay, *Devil's Weekend* reunites John Levene and Katy Manning in Aldbourne, the quintessential English village, intercut with brief appearances from BBC Three's very own Alistair Fergus (David Simeon), an inspired linking device. The absence of so many of the original cast and crew is frequently felt, and brought into sharp focus by the swathes of bonus DVD material included elsewhere in the set. But with hosts as convivial as Katy Manning and John Levene the mood remains happily upbeat.

Katy's recollection of looking at the stars atop Devil's Hump with co-star Jon Pertwee during a break in filming makes for a touching moment that will have many reaching for their hankies, while a highly amusing exchange with a local family about the meaning of the word 'dabchick' has all the makings of a riotous new drinking game.

Elsewhere, *The Direct Route* takes three of the season's production crew – Michael E Briant, Graeme Harper and, for the first leg of the journey, Timothy Combe – on a 700-mile whistlestop tour of Season 8's extraordinary locations, the standout of which is undoubtedly the Cornish china clay pit that once resembled the grim colony world of Uxarieus. Arguably the ultimate *Who* quarry, just a stone's throw from the beaches of St Austell, West Carclaze is soon to be redeveloped to form a sustainable, green and vibrant community village – appropriately enough.

Here's to the next Blu-letter day. **DWM**



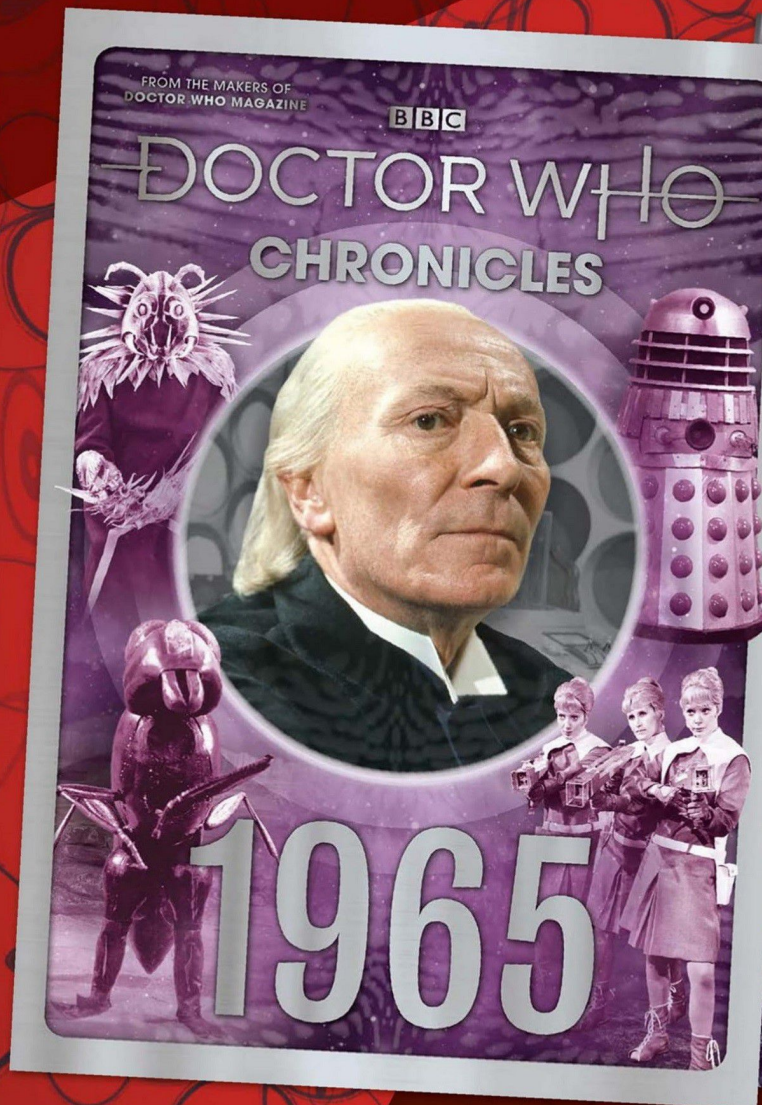
Top left: Frank Skinner is humbled to be allowed into the office of the late Terrance Dicks in *Terrance & Me*.

Top right inset: David Simeon reprises his role as reporter Alistair Fergus for *Devil's Weekend*.

Right: Jon Pertwee as the Doctor during the filming of *The Demons*.

Far right: John Levene and Katy Manning return to Aldbourne and reminisce about the making of *The Demons* in *Devil's Weekend*.

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# Audio Frequencies

**T**he *End of the Beginning* represents the final release in Big Finish's monthly 'main range', which has been running non-stop for 22 years. Not content with returning Peter Davison, Colin Baker and Sylvester McCoy to their famous roles for a slew of new adventures, the series also gave us precious extra time with Paul McGann's interpretation. It's therefore fitting that these four actors should unite to celebrate the culmination of this landmark endeavour.

Deliberately echoing 1999's seminal release *The Sirens of Time*, Robert Valentine's script is split into four parts, the first three serving as self-contained stories featuring a single Doctor, before a jolly old get-together in the fourth. By revisiting themes and motifs from throughout the range's long history, it also works as a sort of 'greatest hits'. The result is a veritable audio smorgasbord full of familiar flavours.

First instalment *Death and the Desert* is our straight historical, a sweltering 'Foreign Legion' affair with just a pinch of *Indiana Jones*. Richard Goulding and Youssef Kerkour do an admirable job in filling out a pair of slightly thin supporting

characters, but the main attraction is the brotherly interplay between Peter Davison's Fifth Doctor and Mark Strickson's Turlough.

Joining them in the sand-blasted wilderness is none other than Kevin McNally, veteran of 1984's *The Twin Dilemma* and quite possibly the greatest companion who never was. His deep, rich voice makes a hearty meal of the mysterious Vrakass' rather pompous dialogue, and it's hard not to emit a squeal of delight upon hearing the words 'Time Lord' uttered with sufficient threat to warrant their own cliffhanger. Ominous whispers of a traveller known only as

## Reviewed this issue

### ▶ The End of the Beginning

Featuring the Fifth, Sixth, Seventh and Eighth Doctors, Turlough, Constance Clarke and Charlotte Pollard  
RRP £14.99 (CD), £12.99 (download)

### ▶ Master!

Featuring the Master as played by Eric Roberts  
RRP £19.99 (CD), £16.99 (download)

Available from [bigfinish.com](http://bigfinish.com)

Review and illustration  
by **JAMIE LENMAN**



'The Pilgrim' and a segment of crystalline MacGuffin recall the treasure-hunting elements of 1978's *Key to Time* story arc, and it does seem as though the game is indeed afoot.

However, splitting the quest over four incarnations does slow the chase somewhat, and by the time the second instalment, *Flight of the Blackstar*, begins, most of these elements have been forgotten. After a brief, doom-laden monologue from McNally, we join Colin Baker's Sixth Doctor and Miranda Raison's sanguine Constance Clark on a seemingly unrelated sci-fi romp. Set in a futuristic Wild West, *Blackstar* borrows liberally from the cherished Ridgway/Parkhouse comic strips of the mid-1980s, full to bursting with larger-than-life characters, most of them voiced by the ever versatile Glen McCready.

Robyn Holdaway makes a welcome return as space rogue Calypso Jonze, coming off as a cross between the streetwise Ace and her nemesis Sabalom Giltz. (Fan theories abound!) Calypso and Constance make a great odd couple, and the stirrings of a romantic subplot are tenderly handled. There's plenty to enjoy here, with a gang of robot pirates (including the wonderfully named Chromium Joe), but despite vague allusions to an ill-defined 'unravelling', the links between this story and previous events appear fairly brittle.

Third instalment *Night Gallery* is easily the best of the bunch, a contemporary tale set on modern-day Earth featuring Paul McGann's Eighth Doctor and quintessential audio companion Charley Pollard. Time-warping back to the heady days of the early 2000s, McGann reprises the lighter, friendlier version of his character, precisely in tune with India Fisher's effervescent Edwardian. The grim juxtaposition of London and vampires seems like an apt setting for an ancient being and his sparky young friend, giving us a tantalising taste of what an Eighth Doctor TV series might have felt like. Kieran Bew does a cracking turn as fanged fiend Dwayne Pherber, wringing every ounce of terror from his lines and all in a lilting Midlands accent. Special praise must also go to Tim Faulkner as Highgate, an apparently benign bloodsucker and one of the Doctor's newest/oldest friends.

Despite its short run-time, *Night Gallery* feels the most complete of all the minisodes, perhaps because the connective elements intrude upon it the least. Even the Doctor admits the gleaming chrono-core had slipped his mind when he stumbles across the final piece, and as we head towards the story's conclusion there's a distinct feeling that we might have preferred to stay on the South Bank for more ghoulish galling.

Inevitably, our three Doctors wind up deep in Vrakass' embrace for the final chapter, *The Lost Moon*.

McNally strides confidently out of the shadows with an intriguing philosophical concept that presents a welcome opportunity for the actor to show off his comedy chops. Elsewhere, the rib-digging and jibe-slinging we might expect from such a reunion is sadly lacking, although the energy levels do pick up substantially when Sylvester McCoy's impish Seventh Doctor belatedly appears.

Sucked through the chrono-core onto the titular satellite, our heroes at last come face to face with the fabled Pilgrim, played by BF stalwart David Schofield. From here the plot begins to unravel a bit, which is ironic, seeing as that's precisely the danger the universe apparently faces. Well-worn threads like a devastating, reality-warping weapon mean that this last instalment does feel a bit by-the-numbers, and yet at its centre is a knowing riff on the main range itself.

The villain of the story is bent on returning the galaxy to a so-called golden age, which the Doctors are at great pains to assure him never existed. In parallel, Big Finish's two decades of main-range marvels may seem like a golden age to many, and its passing is sure to conjure feelings of loss and nostalgia among many avid listeners. But by arguing vehemently for progress instead of re-gress, the Doctors cleverly make a strong

## McGann reprises the lighter, friendlier version of the character, precisely in tune with India Fisher's effervescent Edwardian.

**A**nyone who heard him stealing the show in the recent *Masterful* jamboree will be rubbing their hands together in anticipation of an entire box set of Eric Roberts' cruel, icy renegade – and yet the three-part *Master!* may leave them scratching their heads instead.

Robert Valentine's opener *Faustian* sets the scene very thoroughly within the walls of a big tech concern on a near-future Earth, and it's clear from the get-go that this is a parable of power and corruption – fertile ground for our favourite misfit. Laura Aikman stars as the fragile Lila Kreeg, another ambitious scientist ripe for

Above left inset: Kevin McNally as Lt Hugo Lang in *The Twin Dilemma* (1984).

Above right: Four Doctors appear in *The End of the Beginning*, as played by Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann.

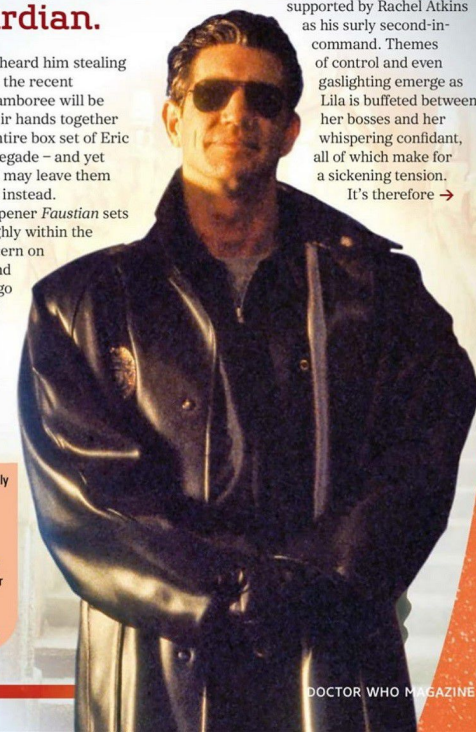
Right: Eric Roberts as the Master in the 1996 TV movie.



case for leaving the past behind and looking ahead to future escapades. If their ensuing exploits are anywhere near as diverting as the previous two hours, it's clear we can look forward to more golden ages to come.

manipulation, and as soon as Roberts' silky tones weave their way out of a dimensional rip we know she's had it. Robbed of an effective physical presence, the Master uses flattery and cunning to achieve his ends, and this behaviour is well-suited to Roberts' snake-like delivery. It's a credit to his skill that we don't even bat an eyelid at his transatlantic twang, compared to how iconoclastic it felt some 25 years ago.

Meanwhile, on the upper floor sits Alistair Petrie's Magnus Drake, a cold captain of industry with a very Master-like edge, sternly supported by Rachel Atkins as his surly second-in-command. Themes of control and even gaslighting emerge as Lila is buffeted between her bosses and her whispering confidant, all of which make for a sickening tension. It's therefore →





# Reviews

→ something of a relief when the dam breaks, and the closing scenes of the Master's savagery alongside Lila's numb reaction are a visceral thrill.

As Robert Whitelock's *Prey* begins, it appears that the Master's plans are going well. As it turns out, he's perfectly suited to the cut-throat machinations of high commerce, again playing to Roberts' strengths. Before long, however, he and Lila are tossed into the dark streets below, and this is where the fun really begins. Whitelock has a whale of a time creating his dystopian London, crammed with cartoonish creations like Susan Hingley's pugnacious Sassparilla and the fabulous King Muggy, Andrew James Spooner's greasy underworld baron. Into this broiling broth dives Chase Masterson as wisecracking mercenary Vienna Salvatore, together with an unrecognisable Spooner pulling double duty as her android bodyguard Artie.

Charged with dispatching our antihero,

Masterson demands our attention. It's hard to take our ears off her, blasting and quipping her way through a plot that feels strongly reminiscent of John Carpenter's 1981

classic *Escape from New York*. At the centre of all the tumult, Roberts remains calm and controlled, and if anything this lessens the impact of the ongoing struggle. It's a great character moment to have the Master flattered by his own attempted assassination, but his unflappable cool rather dampens the effect of the surrounding fireworks.

Thankfully, things step up a gear with the arrival of a huge Dalek saucer in Matt Fitton's *Vengeance*. Finally, the Master's impervious shell cracks open and we're



Right: Chase Masterson stars as the mercenary assassin Vienna Salvatore in *Master!*  
Below: Peter Davison as the Doctor (left) and Anthony Ainley as the Master in *Time-Flight* (1982).



## Masterson demands our attention and it's hard to take our ears off her.

invited to explore his chequered history with the sons of Skaro. After their high-pitched cameo in 1996's TV movie, it's easy to forget that the Doctor's best enemy was actually arraigned and executed by the metal meannies themselves, and it's incredibly satisfying to address the emotional fallout. Nicholas Briggs reaches the outer limits of Dalek demeanour with his florid portrayal of the campy Litigator, but his lengthy showdown with the man he personally condemned to death is no less riveting for it.

Amid the fizzing lasers and crumbling buildings, Lila and Vienna find an unlikely rapport that hints at interesting future developments, while the underused Alistair Petrie returns for a few more delightfully dour morsels of Magnus. The real treat, though, is the Master's gradual descent (or rather return) to madness, his façade of sanity worn away just in time for the thundering climax. Roberts' magnificent declaration of purpose deserves to be printed on a t-shirt somewhere, and the Litigator's damning riposte ("Your mind is defective!") is simply perfect. By the time the hurly-burly's done and our leather-clad genie is back in his bottle, it feels like we've only just got started. More please. **DWM**

## Audiobook

### Time-Flight

Featuring the Fifth Doctor, Tegan and Nyssa

Written by Peter Grimwade

Read by Peter Davison

RRP £20 (CD), £9 (download)

Available from BBC Audio

The 1982 story *Time-Flight* is not one of *Doctor Who*'s finest. In 2014, this Fifth Doctor season finale languished at 238th out of 241 TV adventures in *Doctor Who Magazine*'s poll of the show's first 50 years. Derided by fans and cast alike, *Time-Flight* displays many of the series' fatal fiscal shortcomings. However, on the printed page – and now in this slick and pacy audiobook of the Target novelisation – it really flies.

In hindsight, it's hard to see how an adventure involving

a hijacked Concorde, prehistoric wastelands and the Master cosplaying as a weird mystic in a citadel could have been considered for a Tuesday-night recording session at Television Centre's Studio 8. Peter Grimwade's adaptation of his TV scripts has no such constraint; it's gloriously entertaining and mines the thrills and scares with a director's flair. There's some genuinely chilling stuff surrounding the Master's plot to turn the gestalt Xeraphin to his will and the conceit of Concorde as central to the plot is wonderfully audacious.

The rich text is given even more heft by a quite brilliant reading from the Fifth Doctor himself. Peter

Davison goes at things with the urgent, breathless gusto that characterised his Doctor. For

a story he's been less than kind about in the past, the series' lead is having a lot of fun here



– evident in a subtly on-point rendition of Anthony Ainley's Master. Just go with it and you'll be looking at *Time-Flight* from a whole new perspective.

The impressive combination of original novelisation and reader is all pinned together by some excellent work from the sound designers and musicians. From the subtle addition of background chatter on the Heathrow concourse to the roar of supersonic engines, there's a lot to play with here.

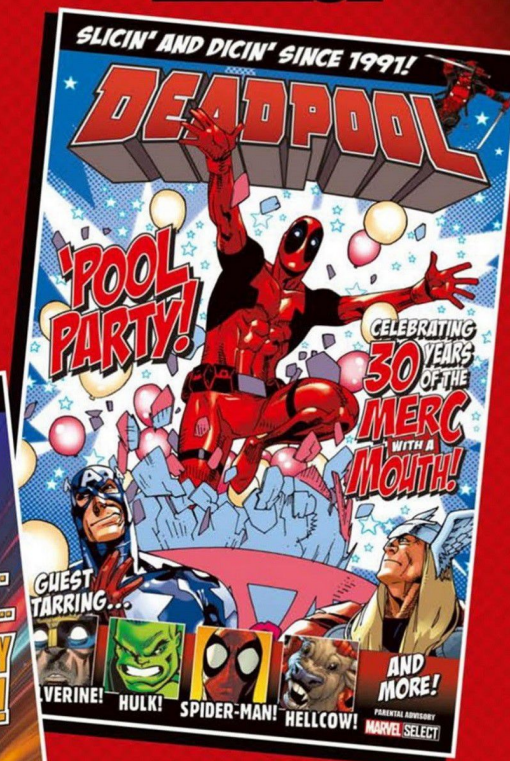
BBC Audio has given an extra dimension to an adventure that deserves more love for what it gets right, rather than being derided for things it had no hope of getting off the ground in the first place.

MARK WRIGHT



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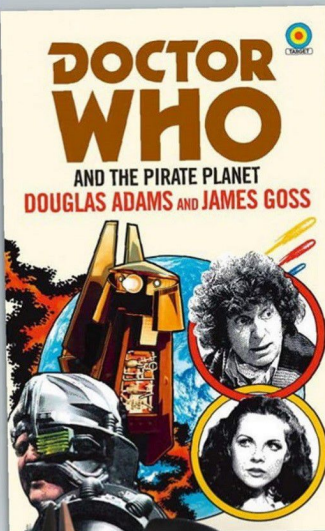


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# Doctor Who and the Pirate Planet



Top right: The Doctor (Tom Baker) and Romana (Mary Tamm) in *The Pirate Planet* (1978).

Above: The Pirate Captain (Bruce Purchase).

Right inset above: The Captain's Nurse (Rosalind Lloyd).

Right inset below: The sinister Mentiads.

**F**inally completing the run of Fourth Doctor Target novelisations 46 years after it started, James Goss' adaptation of Douglas Adams' first *Doctor Who* story is a very different beast to his chunky hardback version of four years ago.

That one was based on Adams' first-draft scripts and included all the digressions and complications that were whittled away as the reality of BBC budgets bit. For this new book, and in keeping with the ethos of the Target line to give kids a lasting copy of the ephemeral TV versions, Goss has gone back to the drawing board. The result is a faithful representation of what appeared on screen in 1978.

And what was that? The Fourth Doctor, his Time Lord assistant Romana and their robot dog K9 arrive on the planet Zanak, continuing their mission to reassemble the Key to Time and prevent chaos from engulfing the universe. There they find tyrannical half-machine Pirate Captain and his robot parrot terrorising the planet, which in turn terrorises the galaxy with its ability to materialise around worlds and crush them to a pulp to plunder their precious minerals. The Doctor and Romana have to join forces with the psychic Mentiads to oppose the Captain and unmask the real power behind him.

*Doctor Who and the Pirate Planet* has the big ideas you'd expect from Douglas Adams, not least the idea of planets being demolished and K9 meeting a worthy opponent at last, in the cyber-avian form of Polyphase Avatron. But while Goss imitates, to an extent, Adams' slightly Pythonesque style of prose, he brings his own touch to the material too. There's a sustained, unforced lightness of tone that's a long way from the crisp pithiness of Terrance Dicks – and is frankly a much better fit for the material.

Goss' characterisation of the leads is excellent. The Doctor is a man who "grabs a scarf and goes to laugh hard at the universe" and is "quietly



## Book

Featuring the Fourth Doctor, Romana and K9  
Written by Douglas Adams and James Goss  
BBC Books RRP £7.99

terrified" of his super-efficient, no-nonsense new assistant. He gets the cadence of Tom Baker's speech spot on, especially the moments when laughing hard stops and the Doctor becomes deadly serious. If anything, Romana is even better: she might play it cool, but she really likes air-cars (having got one for her 70th birthday).

Most of the jokes might be straight from Adams' script, but this isn't the whole story.

Goss can't help but improve on some of the less than successful moments of the TV version. The Captain's true plan is more neatly hinted at in the connective material – like when he's unaccountably amused at the Nurse's offhand comment that he'll soon achieve his objective, or a tiny dialogue addition that suggests to the Doctor there's more to the trophy room than meets the eye: "You have seen! But you have not thought!" This all sets up the Captain's ultimate fate much more effectively than on TV.

And where Goss doesn't improve the weaker material he arches an eyebrow at it, including the droopy Mentiads and,

most amusingly, when would-be hero Kimus swears justice will be exacted for Bandraginus 5, realising even as he says it how half-hearted it sounds. Against Adams' other stories – the brilliant *City of Death* and the intriguing *Shada* – *The Pirate Planet* has been a little overlooked. Hopefully, this novelisation will bring it some deserved attention, a reminder of that brief, beautiful period when Douglas Adams was *Doctor Who*'s lead writer. **MATT MICHAEL**

**Goss can't help but improve on some of the less than successful moments of the TV version.**

# The TV Movie

## Book

Featuring the Eighth Doctor  
Written by Gary Russell BBC Books RRP £7.99

**"H**e's back... and it's about time" ran the trailers for the 1996 TV movie, a story of the Master's desperate attempt to cling to life by stealing the newly regenerated Eighth Doctor's body. The Doctor himself, meanwhile, tries to rediscover his identity with the help of surgeon Grace Holloway and gang member Chang Lee before the world ends at midnight.

To mark a quarter century of Paul McGann's Doctor, BBC Books has reissued Gary Russell's 1996 novelisation, 'remixed' to tweak some minor errors in the original version (which was written before the film aired), to reinstate some excised material and to add in a few continuity references to more recent stories.

These references hit us right between the eyes in the opening pages, when the Seventh Doctor thinks fondly about his companion Ace's 'A Charitable Earth' organisation. Elsewhere, the links are more subtle – nods to the Seventh Doctor's *New Adventures* range of books, descriptions of Gallifrey from *The Sensorites* (1964) and *The Time Monster* (1972), and a reference to the TARDIS chameleon circuit, rather than the heretical 'cloaking device' of the 1996 TV version. These kisses to the past used to be frowned on by ever-so-serious

fans as being niche in-jokes, but they now seem charming and utterly in keeping with the inclusiveness of the 21st-century series.

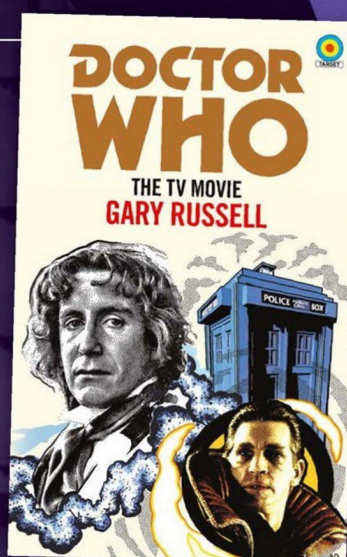
They're also in keeping with the movie's script (written by Matthew Jacobs), which was heavily criticised at the time for info-dumping too much of the Doctor's backstory at the expense of a coherent plot. Russell does what he can to better incorporate enormous revelations like the Doctor's half-human nature, and to make sense of the tangle of technobabble that makes an otherwise stylish and entertaining film fall apart in its final act.

However, even he seems overwhelmed at points. When Chang Lee hears the Doctor's garbled explanation of how

the TARDIS' Eye of Harmony

will swallow the Earth, he thinks, "What a load of rubbish!" Later, when Grace rhetorically asks, "What the hell is a temporal orbit?" we can imagine the writer, head in hands, trying to answer these questions and decipher the sci-fi elements of the script.

The novelisation is on much surer ground when it's dealing with the relationships that drive the story. And these are very good indeed. Grace is introduced watching the opera *Madame Butterfly*, outlining its heroine's tragedy to her boorish boyfriend Brian: "She's convinced that Pinkerton is going to come back one day." This establishes Grace as a romantic and signposts the fate that awaits her. Chang Lee and the Master are juxtaposed, both of them described as dangerous and out for themselves. But Chang Lee has a stubborn decent streak that



means he doesn't walk away from the injured Seventh Doctor, and finally comes good for the Eighth. In Russell's hands, Eric Roberts' Master becomes a rapidly decaying container for pure evil, the mask finally rotting away completely when the Doctor's body is in his grasp.

Minor characters, like the eccentric Professor Wagg, his daughter Kelly (an invention of the book) and college student Gareth are also built out beyond the confines of the movie script. Neither we nor the writer may entirely grasp what's going on in the TARDIS, but we at least understand and care about what's at stake if the Doctor fails.

And so, like the movie, the novelisation is an enjoyable story with vivid moments, even if it never quite manages to join the dots between its compelling human drama and the black hole of bafflegab at the heart of the plot. **MATT MICHAEL**



Above left inset: The Seventh Doctor (Sylvester McCoy) nears the end of his life in the 1996 TV movie.

Left: Eric Roberts (as the Master), Paul McGann (the Doctor) and Daphne Ashbrook (Dr Grace Holloway).



# Dalek Combat Training Manual

## Book

Written by Mike Tucker and Richard Atkinson  
Illustrations by Gavin Rymill  
BBC Books RRP £16.99

**F**rom the Daleks' conflict with the Thals on their home planet of Skaro to their epic war with the Time Lords, *Dalek Combat Training Manual* encapsulates in detail the televised history of this universal menace. It also provides digital illustrations ranging from schematics of their constantly evolving mechanical forms to their deadly arsenal of weapons and more.

Visually, this book is hard to beat. The cover is a rich crimson, with an embossed silver title displaying the word 'DALEK'. At a quick glance, the reader could be forgiven for mistaking the book for an

extravagant wine guide. And its contents are just as potent.

One of the book's biggest strengths, like its 2018 predecessor *TARDIS Type 40 Instruction Manual*, is the text by Richard Atkinson (former art editor of *Doctor Who Magazine*) and visual effects designer Mike Tucker. The volume is essentially divided into 12 sections and written from an 'in-universe' perspective, with the reader assuming the role of a Gallifreyan field operative during the Time War. The neat idea of using the General (the Time Lord portrayed by Ken Bones in 2013's *The Day of the Doctor*) to help explain the contents only adds to the immersion.

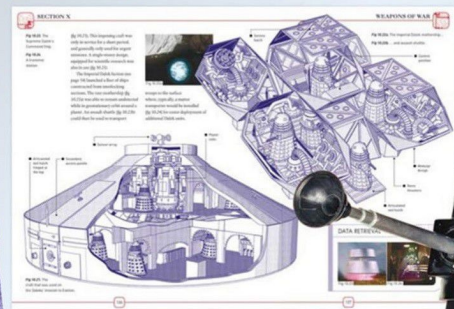
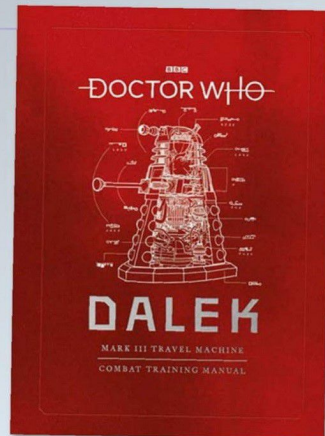
**T**elevised Dalek stories are presented to the reader as 'memory node' field reports, complete with a new descriptive title; for example, the fan favourite *Genesis of the Daleks* (1975) is referred to as 'The Genesis Incident'. The way the

writers have woven the Time War narrative through the volume is ingenious, with plotlines throughout *Doctor Who*'s history linked back to it. The field reports include methodically detailed summaries of events from the relevant series; they also include meticulous guides to Dalek hierarchy, their factions and even other Skarosan lifeforms.

Each section is accompanied by vivid digital renderings from Gavin Rymill, who specialises in 3D visualisations. Their high level of accuracy is a strong indicator of the level of research, care and passion that has gone into creating this book.

Some readers may be disappointed by the absence of comprehensive accounts of Dalek activities within expanded *Doctor Who* media – novels, audio adventures, comic strips etc. However, the writers do acknowledge their existence, referring to such stories in a 'Dalek Anomalies' appendix, alongside accompanying illustrations. One striking example is the image of the Time Controller Dalek, sporting the same design as seen on the cover of the 2015 audio box set *Dark Eyes 4* (2015).

Overall, *Dalek Combat Training Manual* is an in-depth reference guide that can be relished by readers of all ages. Black-and-white stills have been skillfully colourised, creating visual continuity in that the photography is in full colour throughout. The sheer level of detail provided by Tucker, Atkinson and Rymill makes this book a spiritual successor to Terry Nation's 1965 classic, *The Dalek Pocketbook and Space Travellers Guide*.  
**JASPREET SINGH**



Above and right: Pages from the *Dalek Combat Training Manual*, illustrated by Gavin Rymill.

Above right inset: Ken Bones as the General in *The Day of the Doctor* (2013).

Far right: Dalek Sec in *Evolution of the Daleks* (2007).



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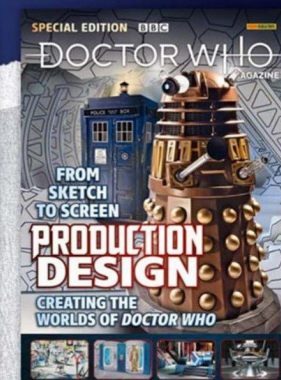
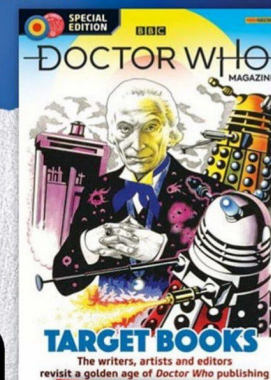
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The competitions are free to enter. Just visit the DWM website and follow the links: [doctorwhomagazine.com/competitions](http://doctorwhomagazine.com/competitions)

## THE END OF THE BEGINNING AUDIO DRAMA

**T**his is the last audio adventure in Big Finish's 'Main Range' of stories, which has been running since 1999. *The End of the Beginning* is written by Robert Valentine and stars Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann, all as the Doctor.

The universe is in a state of crisis and three different incarnations of the Doctor are each caught up in a deadly adventure, scattered across time and space. And someone is hunting the Doctor... The three incarnations must join together to confront their implacable pursuer.

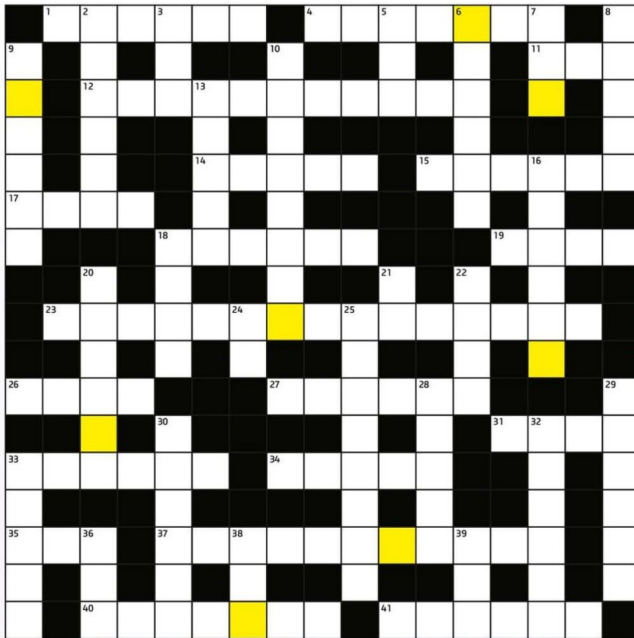
*The End of the Beginning* is available from [bigfinish.com](http://bigfinish.com) priced £14.99 on CD and £12.99 to download. We have FIVE CD copies to give away to lucky readers

who can rearrange the letters in the yellow squares of the crossword to form the name of an alien who tried to kill the Doctor.



Do you know your Moroks from your Morax? Then why not try this puzzle?

## DWM CROSSWORD



### ACROSS

- 1 (and 20 Down) He played the physician in *The Reign of Terror* (6,6)
- 4 (and 24 Down) Football club supported by Donna Noble (4,3,1,1)
- 11 Real name of Suki Macrae Cantrell (3)
- 12 (and 10 Down) Unused TV script by John Lloyd being adapted for audio (3,8,8)
- 14 The \_\_\_\_ Pit (5)
- 15 Advice offered by the Twelfth Doctor (2,4)
- 17 (and 41 Across) He played Hrostar (4,6)
- 18 (and 27 Across) He wrote *The Gunfighters* (6,6)
- 19 A Sontaran (4)
- 23 First *Doctor Who* script by Russell T Davies being adapted for audio (4,2,3,6)
- 26 One of Group Captain Gilmore's men (4)
- 27 See 18 Across
- 31 Band mentioned in *Attack of the Graske* (4)
- 33 Mother of Allie Owens (6)
- 34 How Clara described her relationship with the Doctor in *Into the Dalek* (5)
- 35 Companion of the Doctor (3)
- 37 Dame who had a street named after her in *Fear Her* (5,6)
- 40 Father of Natasha - Arthur \_\_\_\_ (7)
- 41 See 17 Across

### DOWN

- 2 Chancellor of Peladon (6)
- 3 "Stupid \_\_\_\_" - insult used by the Ninth Doctor (3)
- 5 Being \_\_\_\_ was outlawed on Terra Alpha (3)
- 6 Brian \_\_\_\_ - creator of the Ice Warriors (6)
- 7 Companion of the Doctor (3)
- 8 (and 29 Down) *The Robots of Death's* Dask (5,6)
- 9 Robot from *Warriors' Gate* (2)
- 10 See 12 Across
- 13 How Rose described K9 (5)
- 16 A Silurian (6)
- 18 Companion of the Doctor (4)
- 20 See 1 Across
- 21 (and 33 Down) Shop Donna used as a landmark when she was late for her wedding (1,1,5)
- 22 Norse god impersonated by the Mire (4)
- 24 See 4 Across
- 25 \_\_\_\_ Rani - working title for *Mark of the Rani* (5,3)
- 28 An Alzarian (6)
- 29 See 8 Down
- 30 Hammer and \_\_\_\_ - emblem worn by Ace (6)
- 32 Dee Dee \_\_\_\_ - bus passenger on *Midnight* (6)
- 33 See 21 Down
- 36 \_\_\_\_ number - the Doctor showed Craig Owens this using his psychic paper (1,1,1)

- 38 The TARDIS \_\_\_\_ - recorder used by Jo Grant in *Planet of the Daleks* (3)
- 39 \_\_\_\_ 5 - Bessie's genuine licence plate (1,1,1,1)

### ANSWERS NEXT ISSUE

#### LAST ISSUE'S SOLUTION



#### LAST ISSUE'S PRIZE WORD: ELIZABETH



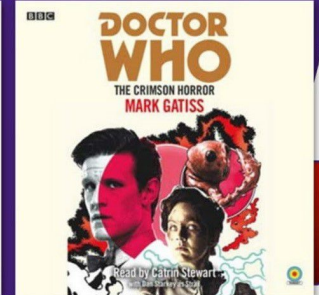
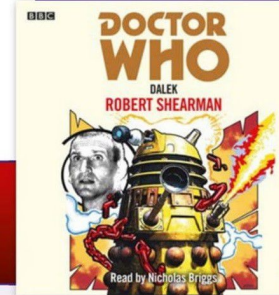
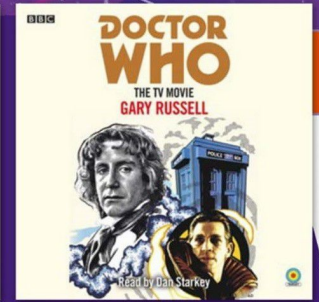
## TARGET BOOKS AUDIOBOOKS

**B**BC Audio has released audiobooks of four new Target novels. Sophie Aldred (who played Ace on TV from 1987-89) reads *The Witchfinders* by Joy Wilkinson, Catrin Stewart and Dan Starkey (who played Jenny and Strax respectively) read *The Crimson Horror* by Mark Gatiss, Nicholas Briggs (the voice of the Daleks) reads *Dalek* by Robert Shearman, and Dan Starkey reads *The TV Movie* by Gary Russell.

Each audiobook is priced £20 on CD and £9 as a digital download. Thanks to BBC Audio we've got **THREE** sets of all four audiobooks to give away. Fancy trying to win a set? Answer the following question correctly to be in with a chance:

In the 1996 TV movie, whose body does the Master possess?

- A Bruce the paramedic  
B Pete the mortician  
C Gareth the student



## RETURN OF THE CYBERMEN AUDIO DRAMA

**R**eturn of the Cybermen is a full-cast audio adventure based on a script written by Gerry Davis and adapted for audio by John Dorney. It stars Tom Baker as the Doctor, Sadie Miller (Elisabeth Sladen's daughter) as Sarah Jane Smith and Christopher Naylor as Harry Sullivan.

Initially submitted in 1974 for Tom Baker's first season, this story was substantially rewritten by the series' then-script editor, Robert Holmes, before airing as *Revenge of the Cybermen* in 1975.

In its original form, *Return of the Cybermen* sees the Doctor, Sarah Jane Smith and Harry Sullivan return to Space Station Nerva in search of the TARDIS. Instead, they find peril, disease... and Cybermen who have devised a plan to eliminate the greatest threat to their existence.

*Return of the Cybermen* is available now from [bigfinish.com](http://bigfinish.com) priced £14.99 and £12.99 to download. We've got **FIVE** copies of the CD to give away. To have a go at winning one, answer the following question correctly:

What deadly creatures do the Doctor and his friends encounter in *Revenge of the Cybermen*?

- A Cybermats B Cybermites C Cybershades



## THE DOOMSDAY CONTRACT AUDIO DRAMA

**T**he *Doomsday Contract* is a new full-cast audio adventure from Big Finish. The story was initially developed in 1979 by John Lloyd, who later became a successful TV comedy producer. It's been adapted for audio by Nev Fountain, and stars Tom Baker as the Doctor and Lalla Ward as Romana.

Earth - a small, insignificant planet. Entirely devoid of intelligent life. At least that's according to the legal documents. The Doctor, Romana and K9 find themselves at the centre of a most unusual trial.

An intergalactic corporation wants to bulldoze the planet for a development project. Only a previous court's preservation document is standing in their way. The Doctor has been summoned as an expert witness. If he can prove Earth contains intelligent life, the whole world will be saved.

*The Doomsday Contract* is available now from [bigfinish.com](http://bigfinish.com) priced £14.99 and £12.99 to download. Thanks to Big Finish we have **FIVE** CD copies to give away. If you'd like the opportunity to win one, answer the following question correctly:

Which of these classic TV comedies did John Lloyd produce?

- A Monty Python's Flying Circus B Fawlty Towers  
C The Black Adder



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# Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

## AUDIO DRAMA

Preview by **DAN TOSTEVIN**



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Ian Chesterton **Jamie Glover**  
William Shakespeare **Nicholas Asbury**  
Lady Penelope **Rich/Hawker**  
**Liane-Rose Bunce**  
Earl of Essex/Lord Cecil **Ian Conningham**  
Judith Shakespeare **Lauren Cornelius**  
Queen Elizabeth I **Wendy Craig**  
Sissy Cruciatu **Susie Emmett**  
Mummy **Martial/Computer Voice**  
**Amanda Hurwitz**  
Brudde Medicus/Guard 2 **Phil Multryne**  
Brooskin **Phyllida Nash**  
Daddy Dominus/Clubwell/Guard 1  
**Clive Wood**

## The First Doctor Adventures Volume Five

**W**hen David Bradley asked for a story in which his Doctor met Shakespeare, Sarah Grochala was the perfect choice to write it.

"In my other lives I'm a playwright, so obviously I've done a lot of Shakespeare," she says. "I was an actress in a former life as well – I was in a few Shakespeare plays. So it felt like that was a world, and a point in time, that I knew really well, and it was really exciting to think about putting the Doctor into that."

Sarah's script is *The Hollow Crown*, set during the Essex Rebellion of 1601. "I spoke to a friend who's a Shakespeare scholar and asked him what interesting moments in Shakespeare's life might work well for a story," she explains. "The Essex Rebellion is this moment when Queen Elizabeth's favourite rises up against her and

tries to take over. And supposedly, Shakespeare and his company staged a performance of *Richard II* – which is about a king being forced to abdicate – the night before the rebellion happened. So there have been lots of theories about whether Shakespeare was supportive of the rebellion – whether the players were using the production to egg the public on to accepting the idea of another royal figure being made to abdicate."

The story makes use of historical details without being confined by them. "I read some stuff by James Shapiro, who wrote some interesting books on Shakespeare, and took quite a lot of thoughts from his characterisation of that moment in time," says Sarah. "So I did try to weave lots of historical things into it, even if they're perhaps woven together in a way that isn't strictly true to what actually happened!



Opposite page: Tom Webster's cover art for *The First Doctor Adventures: Volume Five*.

Left: David Bradley, as William Hartnell playing the Doctor, in *An Adventure in Space and Time* (2013).

Below, from left to right: Writer Sarah Grochala with cast members Jemma Powell, Jamie Glover, Nicholas Asbury, David Bradley and Wendy Craig.

concerned with the way people see him than he might have been previously, and perhaps a little bit more law-abiding.

"I wanted it to feel really Shakespearean," she says. "If people do know Shakespeare, or know things about the Renaissance, I'm hoping that that world will feel like it's come to life. I was quite inspired by the Samurai story that's in one of the earlier volumes [2018's *The Barbarians and the Samurai*], because I thought that beautifully captured a historical world and the ways in which that world is very different to our own. I was trying to go for

the same sort of thing: to take the audience into that Renaissance world, what it might feel like, and what might be surprising about it."

**J**oining *The Hollow Crown* in this volume is *For the Glory of Urth*, a science-fiction story from Guy Adams.

"Our adventurers have the misfortune of once more landing in some sewers, and find themselves in a very strange but possibly familiar place by the name of Urth," says Guy. "It's a once noble and powerful civilisation, but it's no longer quite what it was."

Urth is ruled by the dictator Daddy Dominus, while Mummy Martial controls the military. "The people of Urth are a very dominated lot," says Guy. "They very much like to listen to what their Daddy tells them to do. And when our travellers arrive within that world, they find themselves caught between the wishes of Mummy and Daddy and the desire to help those that fall outside that 'family unit'."

Inspired by the allegories that were sometimes woven into 1960s *Doctor Who*, Guy wanted to use the people of Urth to explore human nature. "We're recreating a classic period of sci-fi storytelling," he says. "And a big part of that sci-fi storytelling was its power to be used as metaphor, to talk about the world that we lived in at the time. *Doctor Who* was certainly no stranger to that; it wanted to educate in many different ways. So when I was given the brief of 'You can write us a futuristic

one', I thought, 'I need to find things to talk about...' **DWM**

"I took into account the Shakespeare stuff from the television, and hopefully there are a few little nods to it in there." **Sarah Grochala**



## Upcoming Releases

### AUDIOS

#### APRIL RELEASES

► **The First Doctor Adventures: Volume Five** [First Doctor] by Guy Adams, Sarah Grochala Big Finish £24.99 (CD), £19.99 (download)

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#### Thursday 6 May

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### MAGAZINES

#### Thursday 29 April

► **Special Edition 57: Writing Doctor Who** Panini £6.99

► **DWM 564**, Panini £5.99

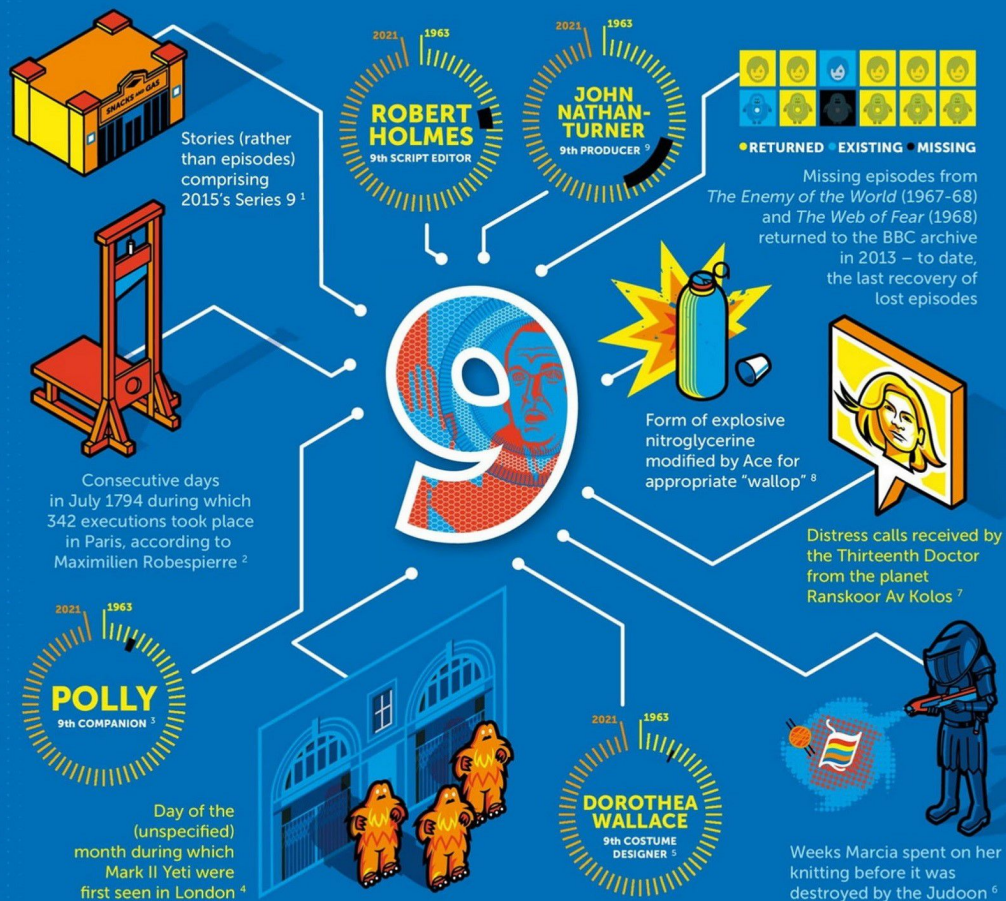




# SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER AND STEVE O'BRIEN • ILLUSTRATION BY BEN MORRIS



<sup>1</sup> Counting *The Magician's Apprentice* and *The Witch's Familiar*, *Under the Lake* and *Before the Flood*, *The Zygon Invasion* and *The Zygon Inversion*, and *Heaven Sent* and *Hell Bent* as two-parters

<sup>2</sup> *The Reign of Terror* (1964)  
<sup>3</sup> Polly was in the series from 25 June 1966 – 13 May 67  
<sup>4</sup> *The Web of Fear* (1968)  
<sup>5</sup> Credited with Sandra Reid on *The Tomb of the Cybermen* (1967)

<sup>6</sup> *Fugitive of the Judoon* (2020)  
<sup>7</sup> *The Battle of Ranskoor Av Kolos* (2018)  
<sup>8</sup> *Between Dragonfire* (1987) and *The Curse of Fenric* (1989)  
<sup>9</sup> He produced nine seasons from 1980-89

Next Issue...

## THE ALMOST DOCTOR

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